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VUEWEEKLY

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UNIVERSITY OF ALBERTA
DEC - 4 2001

THE SIXTIES

will the Provincial Museum be able to define a decade?

by DAN RUBINSTEIN



BIG MAMA'S HOUSE

Jackie Richardson on playing Big Mama Thornton

by PAUL MATWYCHUK

PLUS: HARRY POTTER, PRO & CON / FEMBOTS / THE GILLERS

PLAY

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Elliott Landy's Spirit of a Generation - Dylan, The Band, and Woodstock, Jan 14 - Apr 1

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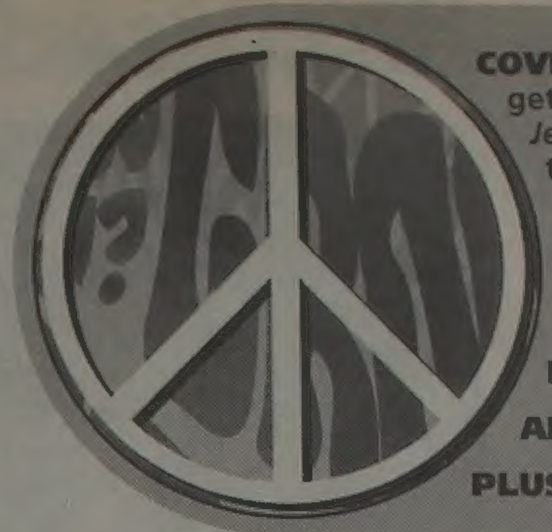
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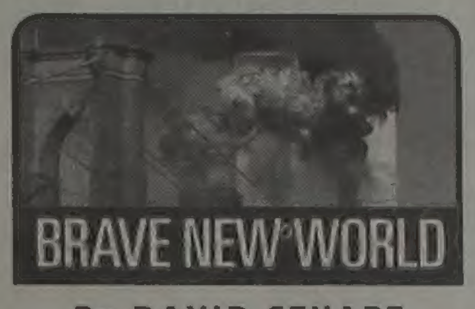
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BRAVE NEW WORLD

BY DAVID STUART

Kabul cession

In this post-September 11, World Trade Centre-less... well, Brave New World, John and Jane Q. Public have traded in their water-cooler conversations about the latest *Survivor* series for speculation about the future of Afghanistan, a country most Westerners couldn't *spell* two months ago, let alone comprehend to the point of intelligently discussing an opposition group that held only five per cent of its territory.

And only a week ago, the Northern Alliance [see note at end of this article] were just one of many topics sharing satellite-delayed time on CNN with reports on Bunker Busters and panic over anthrax. For a few minutes a day, we were given glimpses of a ragtag, multiethnic group with plenty of Kalashnikovs but no bullets to fire out of them, and whose idea of a uniform was the same funny little hat. We went to bed each night worried that the next day might bring catastrophe somewhere in North America, but confident the Northern Alliance would still have the seats of their pants glued to their ridges and trenches 40 kilometres outside the two cities they had the manpower to half-surround.

Boy, were we wrong. In the space of five days, they increased their hold on Afghanistan by a factor of 16, utterly routing the supposedly fanatical, fearless Taliban troops.

The United States always had an ambivalent attitude toward the Northern Alliance; they wanted them to succeed, but not *too* much. They were useful as cannon fodder to attack the Taliban, saving that dirty job from American foot soldiers who could safely stay out of harm's way, but since they represented every Afghan ethnicity besides the Pashtun majority, they would never be acceptable to the "six plus two" countries—the bordering countries of Pakistan, Iran, China, Tajikistan, Uzbekistan and Turkmenistan, plus Russia and the U.S.—that had to approve of the Taliban's successors, thanks to the compromises needed to hold together George W. Bush's coalition against terrorism.

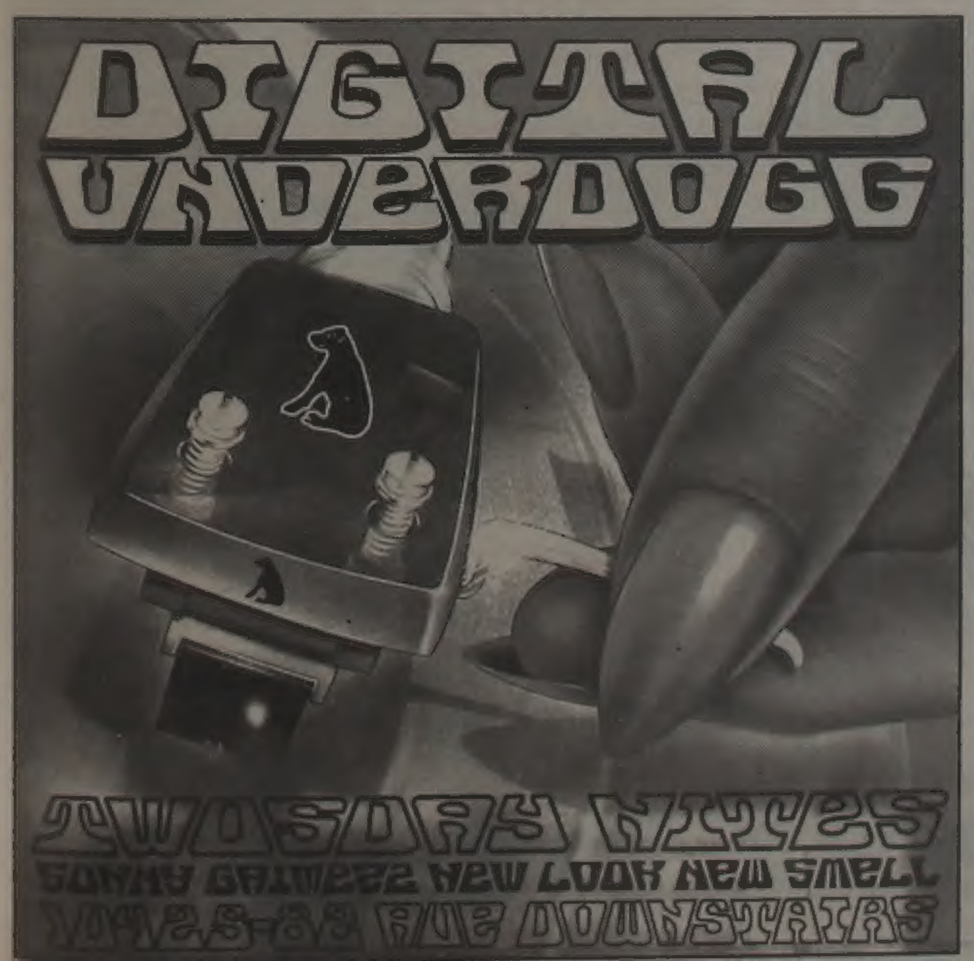
The Americans grossly underestimated the Northern Alliance. After finally deciding to help them by bombing Taliban frontlines, the Americans watched from their planes as the upstart rebels finally conquered Mazar-e-Sharif, a city with virtually no Pashtun population that nevertheless had been in Taliban hands since 1998. Suddenly they looked like a force to be considered in the equation, if not yet reckoned with.

The following Tuesday, Northern Alliance soldiers suddenly found the Afghan capital of Kabul—which was perpetually half in ruins from a decade of being considered a *sine qua non* for every would-be conqueror of Afghanistan—deserted by its defenders. Displaying the same understanding of human nature that he displayed when he asked the Taliban to hand over a guest they'd sworn to protect, Bush asked the Alliance leaders not to enter the city and thus send the wrong message to their Pashtun neighbours. The leaders agreed—but their troops, who had dreamed of a triumphant return to Kabul cheered by a grateful populace, had other ideas. Which, unfortunately, included slaughtering the several hundred Taliban soldiers who'd stayed behind to surrender.

Which brings up another reason the Americans aren't that keen on the Northern Alliance as rulers instead of rebels: their unfortunate tendency to kill civilians and prisoners of war in large numbers. This makes them no different from the Taliban—or, indeed, any army that's ever fought a civil war, including the Americans. (Almost 50,000 non-combatants died in military prisons on both sides of the Mason-Dixon Line between 1861 and 1865.) Still, it's not a reputation conducive to getting eight different countries to support you.

And then there's what happened

SEE PAGE 17







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Tel: (780) 426-1996
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e-mail: <office@vue.ab.ca>
website: <http://vue.ab.ca>
VURB website: <www.vurb.com>

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Editor/Publisher
Ron Garth
<ron@vue.ab.ca>
Associate Publisher
Maureen Fleming
<maureen@vue.ab.ca>
Editorial Directors
Dave Johnston
(Music Editor) <dj@vue.ab.ca>
Paul Matwychuk
(Managing Editor) <paul@vue.ab.ca>
Production Manager & Webmaster
Lyle Bell
<lyle@vue.ab.ca>
Office Manager
Glenys Switzer
<glenys@vue.ab.ca>
Layout Manager
Sean Rivalin
<sean@vue.ab.ca>
Art Director
Dave Johnston
<dj@vue.ab.ca>

Sales and Marketing Manager
Rob Lightfoot
<rob@vue.ab.ca>
Advertising Representatives
Samantha Alexander,
Brenda Anderson
<advertising@vue.ab.ca>
Distribution & Promotions Representative
Erika Borgersen
<erika@vue.ab.ca>
Local Advertising
Call 426-1996
National Advertising
DPS Media (416) 413-9291

Contributing Editors
Wayne Arthurson (Music Notes)
<musicnotes@vue.ab.ca>
Dan Rubinstein (News)
<dan@vue.ab.ca>
Glenys Switzer (Listings)
<listings@vue.ab.ca>
Juliann Wilding (Style)
<juliann@vue.ab.ca>
Contributors
Josef Braun, Richard Burnett, Michelle Chihara, David DiCenzo, Phil Duperron, Maureen Fenniak, Rockie Gardiner, James Grasdal, Cam Hayden, Allison Kydd, Dana McNairn, Reid Pollock, David Stuart, Gabino Travassos, John Turner, Catherine Walsh
Cover Photo
Dave Johnston
Administrative Assistant
David Laing
Printing and Film Assembly
The Edmonton Sun
Distribution
Stewart McEachern
Bob Riley
Clark Distribution

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Dissent/democracy discussed/debated

Parkland conference brings issues of freedom back home

BY DAN RUBINSTEIN

news

On November 2, Canadian activist/writer Jaggi Singh and a friend were questioned, searched and ultimately turned back at the American border while attempting to drive from Montreal to Amherst, Massachusetts to speak at the New England Anarchist Book Fair. "Getting stopped at the border is not such a big deal," Singh notes, "although staring at large, framed colour photos of George Bush Jr. and Dick Cheney for over an hour has to qualify as some kind of psychological torture, especially for two anarchists."

Singh, who was clandestinely arrested and hustled away in an unmarked car before the infamous APEC summit in Vancouver, nabbed again by authorities at last spring's Summit of the Americas in Quebec City and happens to have both dark skin and a non-Anglo surname, will be one of the participants at this weekend's Parkland Institute conference in Edmonton. His session on Saturday morning, appropriately, is entitled "The Criminalization of Dissent."

"Whether we like it or not, those of us who identify as part of the radical social justice movement have to adjust," Singh wrote in a speech that somebody else had to deliver at the New England book fair, a speech that was reprinted by rabble.ca, an online clearing house of alternative journalism and activist dialogue. "I use that word very deliberately," Singh continued. "We have to *adjust* rather than *retreat* as a result of the events of September 11 in the United States. It's the nature of living in an *empire*—and I use that word very deliberately, too—it is in the nature of living in an empire that the emperor decides his priorities, and we have to reckon with those priorities. Whatever the shallow and simplistic justifications presented—'good versus evil,' 'civilization versus terrorism,' 'infinite justice,' 'enduring freedom'—we are facing and confronting realities that have long existed, but are now more amplified."

Guys and polls

In other words, if you've been pondering anti-globalization protests, fences and riot police and thought dissent was being criminalized *before* September 11....

But dissent, of course, isn't the only topic being discussed at *Bringing It Home: Reclaiming Democracy*, the Parkland's annual autumn symposium on the University of Alberta campus. As the name of the conference suggests, the aim this year is indeed broad: it's a forum on the nature of democracy itself and whether or not this so-called power of the people is truly serving the needs of Canadians and their cousins in the global village.

In Canada, the democratic system is controlled by the hands and whims of "professional" operatives and pollsters, according to author, political commentator and former president of the National Action Committee on the Status of Women Judy Rebick, one of the conference's keynote speakers. To her, the term "reclaiming democracy" means getting the average citizen back into the process, so democracy and government work to serve their interests, not the agendas of corporations and the elite. "We've had a slow motion crisis of democracy over the last 20 years," says Rebick. "We've had a massive decline in the number of people voting. It's a conscious turning away from the political system."


Mark Kingwell delivering the keynote address at the ***2000 Banff Television Festival***

To Coyne a phrase

On Thursday evening (November 15) Rebick will debate *National Post* national affairs columnist Andrew Coyne at the Myer Horowitz Theatre in a session dubbed "Is This Democracy?" She assumes he'll argue that our current political system is a real democracy and, with a few minor adjustments, would function perfectly acceptably. Rebick, on the other hand, will say it's archaic and outdated, that we need electoral reforms, the inclusion of citizens in policy discussions and non-partisan appointments. "I'm talking about a thorough democratization from top to bottom," she says.

"I think it'll be a good show," Rebick says about debating Coyne, a rhetorical confrontation she's engaged in many times in the past, often on her now-defunct CBC Newsworld show *Face Off*. "I think people could learn a lot, if people are civil." Have her previous debates with Coyne been civil? "Mostly," she laughs.

Other highlights of the Parkland conference include philosopher, critic and professor Mark Kingwell's keynote address ("Transnationalism, Crisis and the Task Ahead") on Friday at 7:30 p.m. and a Saturday morning session on "Propaganda, the Media and the Disappearing Public Space" featuring former *Calgary Herald* managing editor Gillian Steward and the *Globe and Mail*'s Michael Valpy.

Bringing It Home: Reclaiming Democracy
Thu-Sun, Nov 15-18 • Website: www.ualberta.ca/parkland



Coming Next Week!

VUENEWS

YOUR ALTERNATIVE GUIDE TO WHAT'S *REALLY* GOING ON...

HEALTH

TRIPS poker

Some might find it rather comforting that some elements of the human condition are exactly the same after September 11 as they were before. For example: the hypocrisies inherent in the way developed countries deal with the Third World.

During the 1980s, all of South Africa's citizens, white and black, suffered under a trade embargo imposed by virtually the entire First World, whose governments decried apartheid while ignoring their own less blatant, but no less systemic, problems of racism.

Now that South Africa is in the fold, they're finding out once again that what's sauce for the goose isn't for the gander, as the United States, Canada, Australia, Japan and Switzerland are opposing an attempt to exempt impoverished and disease-stricken countries from restrictions on generic drug purchases contained in the World Trade Organization's TRIPS (Trade-Related Aspects of Intellectual Property Rights, which really should be TRAIPS except that doesn't sound as good) treaty.

The countries are a strong enough bloc to defeat South Africa's proposal, which it introduced during this week's WTO meeting in Doha, Qatar. The proposal would allow certain countries to purchase generic versions of certain patented drugs during 10 of the 20 years of patent protection provided by TRIPS, during which time the patent-holders can set whatever price they want.

None of the challengers seem to be sympathetic to the devastation HIV/AIDS has wrought in South Africa as well as many other Third World countries, in some cases reducing their labour forces by half while First World sufferers are symptom-free due to their ability to afford expensive—and patented—protease inhibitors. Canada and the U.S., however, have both recently tried to wriggle out of provisions in TRIPS, and the U.S. even succeeded.

In October, both the United States and Canada attempted to find a way to get around German pharmaceutical giant Bayer AG's patent on Ciprofloxacin, the antibiotic that was first prescribed to combat U.S. anthrax bioterrorism.

Of course, a little inconsistency in government policy before and after September 11 is to be expected. Unfortunately, Canada was equally hypocritical toward drug patents before the attacks. In March 2000, the U.S. took Canada before a WTO panel because Canadian patent law extended 17 years of protection to some drugs instead of 20, and the federal government lawyers argued that trade agreements such as TRIPS were not supposed to provide "protection for those rights which would unduly prejudice the vital public interest in social and economic welfare or the rights of others." A year and a half later, Canada is arguing exactly the opposite.

Ironically, a decade ago, South Africa had to completely overhaul its society in order to be allowed to trade its goods. Now, thanks to globalization and its WTO enforcers, South Africa can trade its good all it wants, just as long as it agrees to every single trade pact—even those that damage the viability of its economy, not to mention the health and the very lives of its citizens. Apparently they don't count as "the vital public interest," nor do "the rights of others" include the right to live. —David Stuart



JUSTICE

Talisman faces lawsuit over Sudan operations

New York City—Months of damning criticism from aid groups and social justice activists hasn't convinced Calgary-based Talisman Energy to scale down its controversial oil operations in war-torn Sudan, so their opponents are now banking on the courts. An organization called the American Anti-Slavery Group launched a $1 billion lawsuit in New York last week alleging that Talisman, the largest foreign player in Sudan's oilfields, has supported the Sudanese government's "brutal ethnic cleansing campaign against a civilian population."

Under the auspices of the two-centuries-old Alien Tort Claims Act, which permits foreigners in the United States to sue corporations for significant human rights abuses committed anywhere in the world, the organization filed the suit on behalf on the Presbyterian Church of Sudan and several individual plaintiffs from the country. Their argument—a claim that's been repeated frequently over the last couple of years and corroborated by several international reports—is that Sudan's Islamic government uses its estimated $500 million in annual oil revenues to buy weapons and attack non-Muslim residents of the southern part of the country.

Last month, a Canadian-British investigation of Sudan concluded that oil companies like Talisman "effectively assist the government of Sudan war effort, thus exacerbating the suffering of the inhabitants of the oil area and making the prospect of peace more unlikely." An earlier report by Christian Aid found that "oil company infrastructures, including airstrips and oil roads, are being used by government forces fighting in southern Sudan." The ongoing 18-year-old civil war in Sudan has killed more than two million people and government troops are suspects in war crimes ranging from gang rape to mass murder to slavery.

"Talisman is on the front lines of human rights abuses in southern Sudan and it is time they are held accountable for their role in the brutal 'jihad' that is killing my people and creating millions of refuges," Rev. John Sudan Gaduel, one of the plaintiffs, said at a press conference where details of the lawsuit were released. One of the key lawyers in the case is Carey R. D'Avino, who helped secure $7 billion in damages from Germany, Austria and Switzerland in Holocaust class actions suits.

"This is about the victims," D'Avino said to iAbolish.com. "The Nuer and Dinka tribes in southern Sudan have seen natural resources sucked out from under their feet and used to fund a campaign of slave raids and genocide. For too long American capital has been inadvertently financing these atrocities. But America is an abolitionist nation. We have the power to help [them] achieve just compensation from the corporations who have assisted the devastation of their homes and families."

Complicating the situating, however, is the U.S. Congress's unwillingness to pass the proposed Sudan Peace Act. The bill would sanction companies involved in Sudan's oil sector, but Sudan's post-September 11 co-operation with the U.S. in the fight against terrorism has prompted the Bush administration to derail the act. Members of Bush's staff have spoken out against human rights abuses in Sudan, but now they're worried about "impeding the free flow of capital," one official said to the Inter-Press Service. "The problem is now that U.S. policy on Sudan is on two different tracks," a Congressional aide said to IPS. "There's the anti-terrorist track where Washington is happy so far and doesn't want to rock the boat. And then there's the general bilateral relationship, including human rights and the war, where the administration remains unhappy. The result is no coherent policy at all."

Talisman's response, on the other hand, remains coherent: steadfast denial that its actions are hurting anybody. "We have been actively promoting respect for human rights in Sudan and an end to the war," the company said in a statement. "Sudan can be helped by foreign investment and we think we have been doing good things there." —Dan Rubinstein

GOVERNMENT

Washington appoints propaganda czar

Washington—Her official title is undersecretary of state for public diplomacy and public affairs. But the former Madison Avenue advertising executive is more accurately described by her apt nickname: Minister of Propaganda. Charlotte Beers, who in the past has created ad campaigns for Uncle Ben's rice, McDonald's and Head and Shoulders, is now in charge of shaping the international image of the United States.

"We are having people who are not our friends define America in negative terms," Beers said to a gathering of foreign reporters at the White House. "It is time for us to re-ignite the understanding of America.

"This is the most elegant brand I've ever had to work with," she continued.

."Guess what?" U.S. Secretary of State Colin Powell said. "She got me to buy Uncle Ben's rice. There is nothing wrong with getting somebody who knows how to sell." —Dan Rubinstein

VUEPOINT

By Dan Rubinstein

3000 maniacs

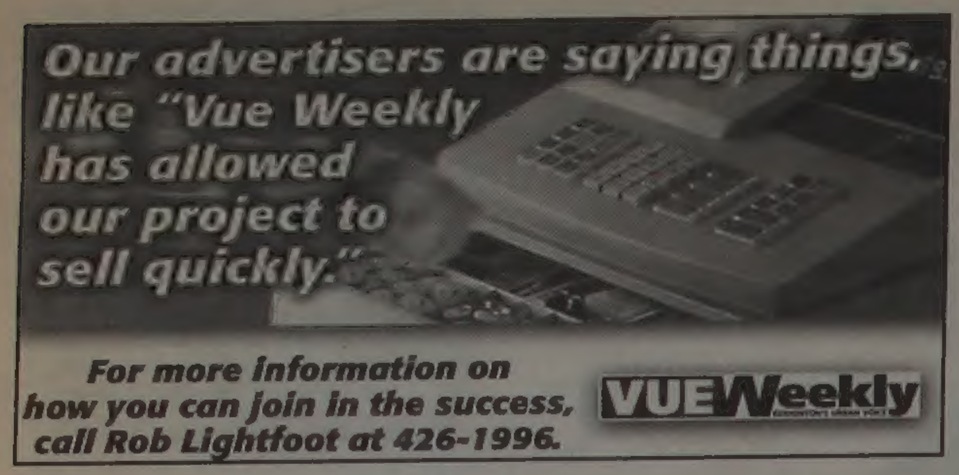
In the summer of 1999, federal transportation minister David Collenette suspended the Competition Act, allowing Air Canada to swoop in and take over Canadian Airlines. He figured that was the only way to save some semblance of Canadian Airlines with foreign ownership restrictions keeping potential investors at bay. The result was chaos. Air Canada's absorption of its rival was anything but smooth for passengers: lineups were horrific, flight cancellations frequent, customer service an oxymoron. And despite assurances from government, Air Canada moved closer to a monopoly, displaying the disinterest and arrogance typically associated with market dominance.

When its recurring financial pain intensified after September 11, Air Canada launched a new no-frills, discount branch on November 1. Tango's announced intentions were honourable: it wanted to get Canadians flying again. But its true target was more sinister. Tango would go head-to-head on domestic routes with smaller carriers like Canada 3000. The predictable result of this contest came to fruition last week when Canada 3000, on the verge of bankruptcy, abruptly grounded all flights. "Tango was a missile aimed right at the head of Canada 3000," Concordia University aviation professor Michael Camey said to CP, "and it's obviously working really quickly."

Now here's the rub. The federal Competition Bureau knew darn well what was about to go down, yet it failed to get its act together in time to do its job—i.e., preserve competition. "We were ready to issue a cease-and-desist order because we feel that [Tango] is a fighting brand and it is primarily aimed at Canada 3000," Competition Bureau commissioner Konrad von Finckenstein said last Friday, the day Canada 3000 died. "As it turns out, events overtook us. This whole thing is academic because Canada 3000 isn't flying."

Sorry, Konrad, but saying "My bad" doesn't cover your ass. Hundreds of Canada 3000 staffers blame Collenette for bungling away their jobs—his mismanagement of the country's airline scene is no doubt one of the roots of this mess—but von Finckenstein and the Competition Bureau shouldn't be allowed to waltz away without facing heavy criticism. If it's their duty to ensure the free market serves the needs of Canadian citizens in all sectors, not just the airline business, then they should be ready, willing and able to intercede in touchy situations before irreparable damage occurs.

Association of Canadian Travel Agents spokeswoman Louise Crandall summarized the Canada 3000 collapse best: "It's a sad day for consumers. It means they have fewer choices, the prices are likely to go back up again.... It means stronger Air Canada dominance."





PRESENTS Audreys BOOKS LTD. Shelf LIFE

BY DANA McNAIRN

The Giller inside me

The fall book season is winding down and with it comes the annual round of awards and official accolades. As you may recall, the splashy, strictly invite-only Giller Prize was presented last week to a startled Richard Wright, who was so convinced Jane Urquhart was going to win for her novel *The Stone Carvers* that he came without an acceptance speech. You have to love it when upsets like that happen in normally placid Canadian book circles. (The bookies had heavily favoured Urquhart to win, citing "lifetime achievement" recognition.)

After giving his equally surprised wife Phyllis a lavish kiss, Wright bounded up to the podium to accept his $25,000 cheque from businessman Jack Rabinovitch. Who can blame him for his enthusiasm? It's hard not to be gleeful at a moment like that. Wright has been toiling away for years as a writer loved by the critics, but one who has never been able to muster more than modest sales with the book-buying public. His winning book (his ninth), *Clara Callan*, was described by Giller jurists David Adams Richards, Robert Fulford and Joan Clark as "accomplished and utterly convincing." It's an epistolary novel about two sisters in the 1930s, one of whom stays in constricted, small-town Ontario and has an affair that results in pregnancy, while the other sister flees to New York to become a radio soap opera star. Wright, recently retired after some 30 years teaching English at Ridley College in St. Catherine's, was a 1995 Giller nominee for *The Age of Longing*. He's also nominated for a Governor General's Award this year.

In the six-way horse race, Wright beat out Urquhart and Sandra Birdsell (nominated for *The Russländer*, her fourth book), as well as three first-time novelists, Michael Crummey *(River Thieves)*, Michael Redhill *(Martin Sloane)* and Timothy Taylor *(Stanley Park)*.

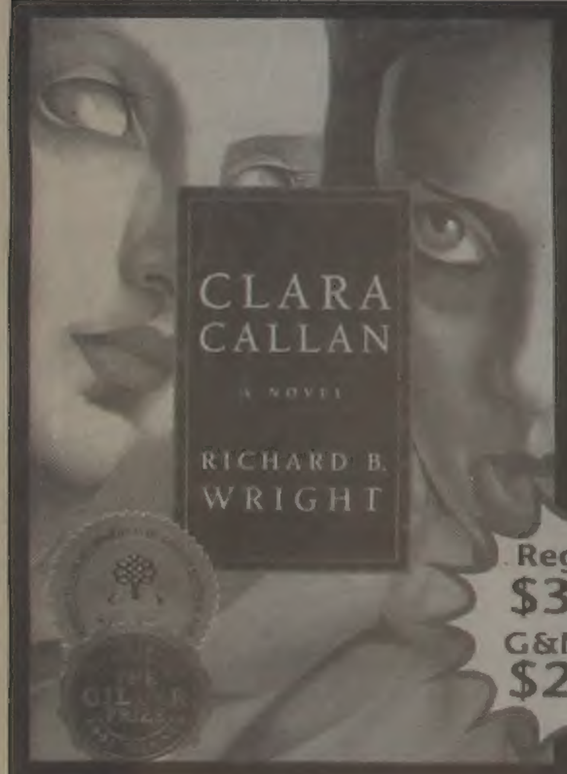
Rabinovitch, the poor Jewish kid who grew up in Montreal on St. Urbain street with an equally rubby urchin named Mordecai Richler, really has had the last laugh on the uptight but moneyed movers and shakers in Toronto. He's beat them at their own game—i.e., exhibiting cool indifference to outsiders—by single-handedly creating the most prestigious literary prize in Canada, topping it off by hosting (read: paying for in its entirety) an annual party that most people would give up a kidney to be invited to. After all, all those hand-picked, engraved invites are strictly non-transferable.

I knew about the hand-delivered invites, accompanied, classily enough, by a long-stemmed red rose, but I wasn't aware of the all-too-public fibs the uninvited in Rosedale consoled themselves with. (I guess some people take not making the A-list pretty hard.) A publicist archly spelled it out for me, saying the excuses are legendary among the chattering class. A "dying" great aunt in Miami; bathroom renovations; an "unavoidable" business meeting; even divorce court. The publicist smiled wickedly remembering the best excuse she's heard so far: a big-haired Forest Hill doyenne went around telling anybody who'd listen that a vomiting Shih-tzu would be keeping her home that night.

The Giller is Rabinovitch's tribute to his late wife Doris, a charmingly pugnacious books editor at the *Montreal Gazette* and later at the *Toronto Star*. The lavish bun toss, held at the Four Seasons Hotel Regency Ballroom, ended up a crowded sauna with make-up running as freely as the booze. The guest list included desirables from all over Canada and a handful of the sparkly from New York and London. Spotted "Gillerati" working the room included radio gal Shelagh Rogers; authors Michael Ondaatje, Barbara Gowdy and Carol Shields; Indigo's Heather Reisman; talking heads Valerie Pringle and Pamela Wallin; publishers Anna Porter and Jack McClelland; small-screen celebs Albert Schultz, Sonja Smits and C. David Johnson; and rainmakers Moses Znaimer and Michael MacMillan. First-timers this year included Ontario lieutenant-governor Hilary Weston and DeNeen Brown, the Canadian bureau chief for the *Washington Post* (interestingly, the only major U.S. newspaper to think it important enough to place a correspondent in Canada). Gossip columnist Rita Zekas says there should have been a best accessory award handed to Elena Rabinovitch for her "Oh Shit" button (a present from her rabble-rousing stepmom Doris Giller).

In his opening remarks, Rabinovitch said he had toyed with the idea of cancelling this year's ceremony in light of the September 11 attacks, but decided instead to take inspiration from acerbic U.S. novelist Philip Roth, who had made a sad but shrewd comparison between the life of writers in Czechoslovakia "where nothing runs and everything matters" to life in America "where everything runs and nothing matters." Rabinovitch's point was that precisely because of September 11 "literature does matter," and so he carried on with his now-eight-year-old ceremony. Much to the relief of the attendees, I'm sure. Some 470-odd celebrities, writers, publishers, journalists and business types swanked it up and drank mightily from the free bar. None of that prissy the-bar's-only-free-for-an-hour attitude here. The whole point is to get roaring drunk at the Gillers and Rabinovitch knows it. He has the cream of Toronto eating out of the palm of his hand.

Another reason why Rabinovitch's gig is the classiest party in town? It's the only literary award ceremony that is broadcast live (on Bravo!), and Rabinovitch buys the airtime. No whining, hat in hand, looking for a handout because he's doing an artsy-fartsy event. Rabinovitch has shown us that Canadian literature not only matters, but that it can also be fun and sexy. Having a rip-roaring time while you're celebrating it is surely one way to shake our fusty and undeserved reputation of boring Canadian authors scribbling humdrum books.



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Domo arigato, Mr. Roboto

Provocative *Cyborg* author is part Mann, part machine

BY CATHERINE WALSH

books reVUE

I confess. I dropped out of my junior high's computer club after only two meetings. So I have to admit to being more than a little intimidated by the title of Steve Mann's new book ***Cyborg: Digital Destiny and Human Possibility in the Age of the Wearable Computer*** (written with Hal Niedzviecki). I had visions of being dragged through long, detailed discussions of technologies I didn't understand and treatises on how facial recognition and voiceprint identification will change the way we do our banking.

Fortunately, I was wrong.

An inventor, artist, scientist and activist, Steve Mann is also a cyborg. In his everyday life he uses the WearComp system, a wearable computer of his own invention that is the culmination of his dream of merging humans with machines. His EyeTap, embedded in a pair of sunglasses, effectively turns his eye into a camera capable of receiving and transmitting images to and from remote locations. Using the WearComp, he can filter out unwanted advertising, send and receive e-mail and do Internet searches, all the while carrying on a conversation or doing his grocery shopping. As an experiment, Mann spent two years broadcasting his point of view to the Internet, hoping to give people the experience of "being" him and experiencing the world through the filter that he calls "mediated reality."

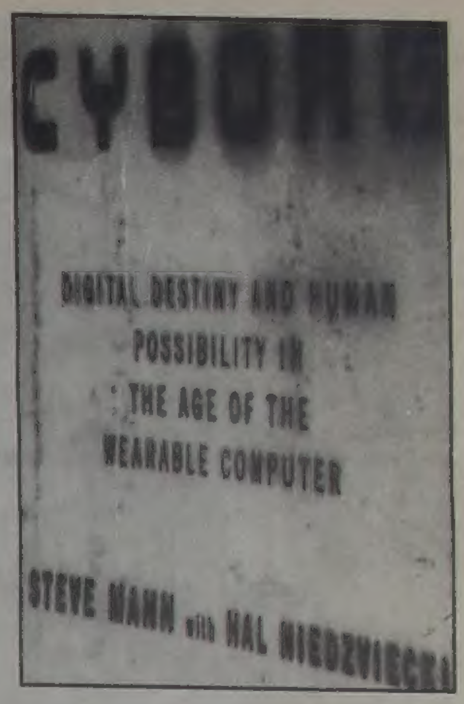
Jane! Stop this crazy thing!

At times humourous, at times bleak, this densely written book is always thought-provoking. *Cyborg* reads like a manifesto. Mann does not seek to promote artificial intelligence or suggest that computers can replace the human experience. Rather, he is fighting fire with fire—combating what he refers to as today's "technological assault" on human individuality by empowering the individual to take part, to exert control over his or her personal mindspace. To Mann, the current trend towards reliance on "smart technology" will inevitably lead to dumb humans. Mann and Niedzviecki place a great onus of responsibility on us, the end users, to take charge of our own environment, experiences and intelligence, even as advertising and surveillance technology intrude more and more aggressively into our daily lives. Why, they ask, should we be so willing to allow our images to be captured by covert security cameras in malls and on street corners? How can we hope to maintain a sense of identity and privacy in a world where we are constantly being fed information, where our traffic patterns and shopping habits are relentlessly monitored?

For Mann, the answer to these questions is cyberspace. No longer confined to the Internet, the term now refers to the vast interior realm of the human mind, a realm that he claims his inventions allow him to explore and communicate with others. For Mann and Niedzviecki, the interior private space is the most precious one and the one most worth defending. They suggest a future in which, through cyborg technology, we will live privately in ourselves and vicariously through each other, as thousands of curious viewers did when Mann broadcast his viewpoint to the Internet.

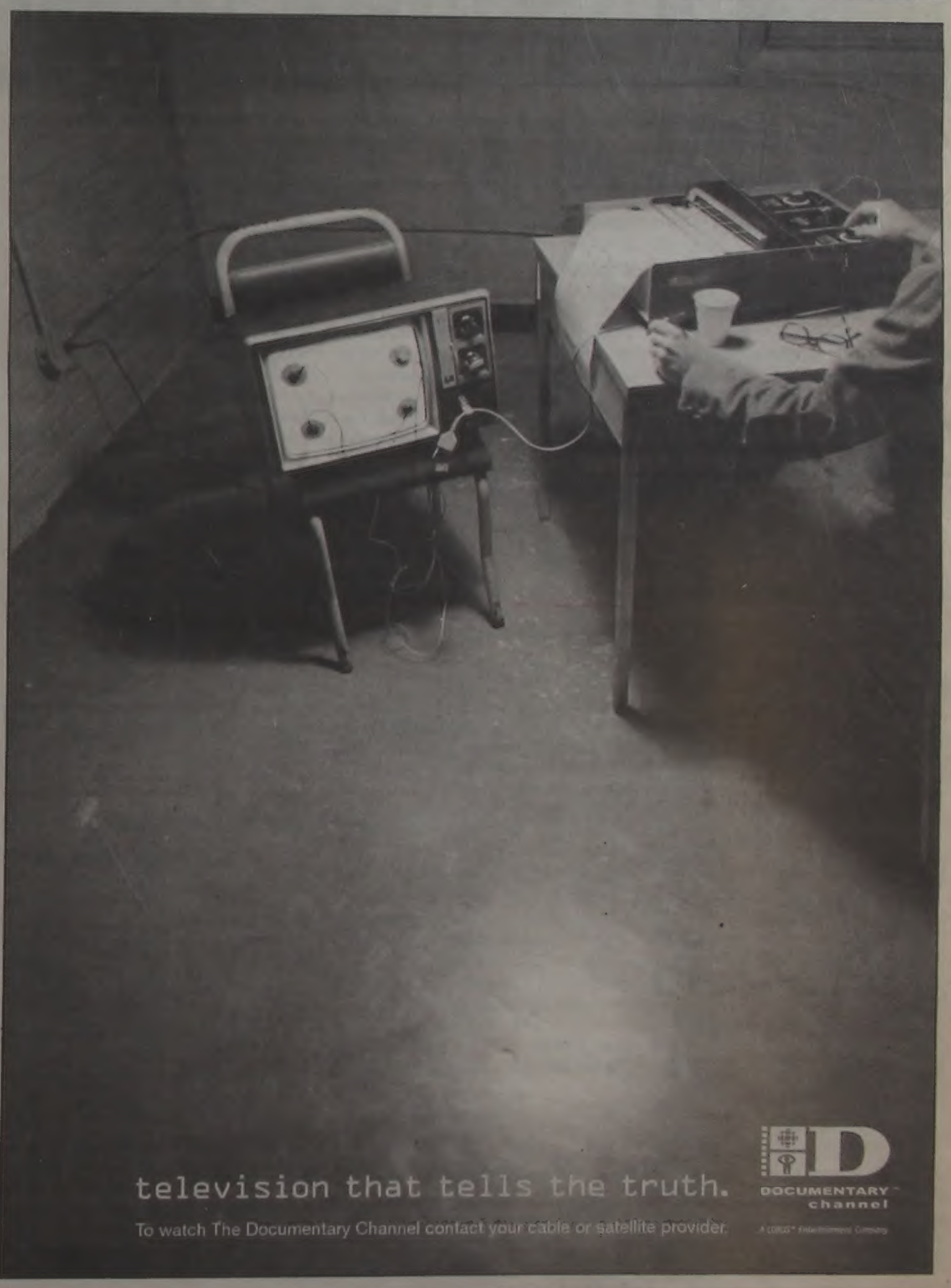
Part autobiography, part social and communications theory, part rant against pop culture with a dash of science thrown in, *Cyborg* is a fascinating read. The ultimate message is one of hope, that we will be able to use technology to create a shared experience, an alternate reality to the prepackaged view of the world forced on us by the mainstream media. Mann also warns of the consequences of placing too much reliance on technologies, including those that he himself invented, and impresses upon the reader the importance of responsibility and vigilance. Mann and Niedzviecki want to remind us of our right to think, our right to be individuals. The future is already here, they say, and we must not be passive.

Cyborg: Digital Destiny and Human Possibility in the Age of the Wearable Computer
By Steve Mann with Hal Niedzviecki • Doubleday Canada • $34.95



Read Josef Braun's review of *Cyberman*, a documentary film about Steve Mann, on page 45.







Tune in, turn on, visit museums

Provincial Museum combines scholarship and psychedelia with *Sixties*

BY DAN RUBINSTEIN

Tim Willis isn't saying *Sixties* will be more popular than *Jesus*. But he's pretty sure it'll attract a bigger crowd.

"This exhibit will have... er... more attendance," the Provincial Museum of Alberta's assistant director chuckles coyly, "but you're not going to get me to say that it'll be bigger than Jesus. I just think it will have a much wider audience than the Jesus exhibit had."

events preVUE

Willis, the affable, subtly-accented, British-born project manager of the museum's brand new *Sixties* extravaganza, thinks as many as 150,000 people will walk through the colourful history of the turbulent decade before the ambitious, diverse exhibition is torn down next April. Last year's *Anno Domini: Jesus Through the Centuries*, by comparison, drew a total of 113,000 visitors. And although Willis won't repeat the semantic *faux pas* John Lennon made back in 1966—his offhand comment to a newspaper reporter that the Beatles were "more popular than Jesus" led to record burnings and radio bans when cited out of context by other publications—these figures do carry weight. The museum's *Sixties* spectacle will likely make more people care about history than an exhibit exploring the many faces of Christ himself.

"The museum has wanted to do a major exhibition dealing with popular culture for a long time," explains Willis, who spent more than two years marshalling together the photo installations, music, film and artifacts that transform the same space *Anno Domini* occupied into a lively jumble of '60s-era sights and sounds. "When we deal with human beings, we tend to focus on the past—the distant past. But museums have always faced an internal challenge; a lot of people don't see themselves as 'museum goers.'" These nonplussed patrons believe museums are dull and quiet buildings, he says, like libraries. They're bored by sterile objects ensconced in glass display cases.

"I think we'll turn that on its head," Willis continues. "This is our chance to say, 'No, we don't just deal with dead things.' We don't have to keep doing *that*. This may be the first exhibit here that gets people dancing. What's wrong if people get excited at a museum?"

In one era and out the other

The centrepiece of *Sixties* will be the Canadian premiere of Linda McCartney's *Portrait of an Era*, 50 black-and-white photographs of '60s music icons like Jimi Hendrix and Janis Joplin taken by the late wife of Beatle popster Paul McCartney. When Willis read a brief article about Linda's photos appearing at an art gallery in Connecticut in March of 1999, less than a year after she succumbed to cancer, he got in touch with the curator of the Bruce Museum of Arts and Sciences in Greenwich. Willis leaned that only American venues had been booked for the *Portrait* tour, so he sent a proposal to Sir Paul, pitching Edmonton as the first Canadian stop. "As a museum," he says, "we have a slightly different role than a gallery. Our job is to tell the story behind the art, not just show the art. We wanted to get under the skin of the '60s."

Four months after receiving Willis's query, the McCartney estate agreed to send the photos to Edmonton. That prompted an *Edmonton Journal* article about the local *coup d'art*, which in turn led to dozens of calls to the museum from people already interested in buying tickets, even though the exhibit was still two years away. Edmontonians even sent tapes of their bands to the museum to be passed on to Paul McCartney ("One guy wanted to play at the opening," recalls Willis, "and he is!") and Willis overheard a couple of twentysomethings in a record store lineup saying they'd pay $100 to see the photos.

Meet the Beatles

"We struck a chord," says Willis. "We realized there was a huge and broad audience for this exhibit." Rather than let McCartney's photos stand alone, the museum decided to develop a larger exhibit around *Portrait of an Era*. ("We've never been able to leave a show alone," grins Willis.) While contemplating ways to augment the exhibit, out of the blue, in the middle of a meeting, he received a phone call from CBS Television in New York. The network had "discovered" a series of photos documenting the Beatles' 1964 visit to the United States in its archives, they'd heard about the McCartney pictures going to Edmonton and wondered if the museum would be interested in displaying the previously-unseen CBS photos too.

"It took us all of a couple of hours to say yes," Willis says about eagerly agreeing to host the world premiere of *The Beatles! Backstage and Behind the Scenes*. "That, then, became another branch of this walk through the '60s." The exhibit was becoming more of an investment, but also more of an attraction—and the growth was "rather organic," he says. "It started with a concept and things happened along the way. It just kept rolling."

Elliott gold

Because the McCartney pictures will only remain here for eight weeks before being sent to the Manitoba Museum of Man and Nature in Winnipeg for a January 17 opening, Willis needed something to display alongside *Backstage* until its April 1 closing date. CBS suggested he call Elliott Landy, an influential underground photographer in the '60s and the official photographer at Woodstock. Willis phoned Landy, who'd been planning an exhibit. *Spirit of a Generation: Dylan, the Band and Woodstock* was quickly booked for its world premiere in Edmonton beginning January 14. "This," proclaims Willis, who speaks with reverence for all three photo exhibits, "is synchronicity."

After landing these three cornerstones, however, the museum still had some work left to do: it wanted *Sixties* to be more than a celebrity parade. Linda McCartney was in the right place at the right time and had access to famous musicians, says Willis. The other two sets of photos, similarly, focus on celebrities. But the museum wanted to peek into the everyday heart of the '60s as well. "It was important for us to speak to Canadians about *their* '60s experiences," says Willis, "and we feel we have something to say."

A call went out—the museum asked people in Edmonton and beyond to loan the institution whatever '60s memorabilia they had—and the public responded. On a designated weekend last May, the keepsakes began arriving. And they continued to flow in. Willis says he underestimated what people held onto. He expected posters, magazines and records; he was overwhelmed by a landslide of personal items. Two men brought in the entire, preserved contents of their teenaged bedrooms, including full bottles of beer and Brut deodorant. Another guy had kept everything from his 1968 backpacking trip through Europe. "He arrived with the backpack and proceeded to empty it out," says Willis, "including the signs he made for hitchhiking and the receipt he got for selling his blood in Turkey."

Willis feels the hundreds of artifacts dropped off provide "layers of detail" that flesh out *Sixties*. "History, especially recent history, has infinite definitions," he says. "Everybody has a version of the '60s. Historians have commented on the '60s, and we include that. But we also provide an everyday snapshot, and I think we have a rich palette to work with."

Songs: "Ohio"

Divided into themes like the Cold War, the British invasion, the civil rights movement, communal living, the Summer of Love and suburbia, these everyday objects form the bulk of the exhibition. The display themes weren't assigned clunky titles, though. They're delineated by lyrics, verses from songs like "Ohio" by CSNY, for example, instead of handles like Student Protest. "Sometimes songs say it better than we can," says Willis, "but the arguments among us over *which* songs...."

It's taken a team of two dozen designers, fabricators and researchers plus curators Jane Ross and Cathy Roy more than two months to map out and physically lay out the material. When interpreters and volunteers come in to help guide visitors through the exhibit, the number of bodies lending a hand will be pushed close to 100. "It's like a puzzle," sighs Willis. "There are so many pieces."

In addition to the thematic vignettes, seven sound stations and five video screens of *Sixties*—plus black light, steam machines and two guys in hippie costumes sitting in a Volkswagen van chatting in the middle of it all—the museum has programmed a six-part lecture series which begins on December 7. Elliott Landy will be in town on January 18 and photographer John Filo, who took the infamous picture of students shot dead by national guardsmen at Kent State (the subject of "Ohio"), will help Bill Epperidge journey



through the CBS photo archives on March 1. Rounding out the exhibit, the museum café has been rechristened Alice's Restaurant and features several evenings of '60s music, and the museum's Psychedelic Saturdays are billed as "happenings for the whole family" with beaded jewelry and button-making workshops.

The electric Kool-Aid acid test

Parents won't have to worry about their kids drinking the purple Kool-Aid on Psychedelic Saturday trips to the museum. "In this case," says Willis, "we're using a bit of license with the word." That doesn't mean the darker aspects of the '60s are sanitized, he says. Sure, much of the fashion, music and language from the decade was fun and innocent. But the museum endeavoured to deconstruct the serious stuff too. "You can't deal with the '60s without talking about sex, drugs and rock 'n' roll. How do we make this an exhibition that people of all ages can be party to? We've thought a lot about that."

Working with advisors from the Alberta Alcohol and Drug Abuse Commission, teachers and parents, Willis believes the museum has found an appropriate balance without entering the debate itself. There's a baggie of pot, a chunk of hash, several joints and pipes in one of the displays, but he doesn't want parents to shepherd their kids around the drug paraphernalia. There are also blurbs about the history of the Onoway commune—officially the North Sturgeon Family Co-op—and how its members felt life could be enhanced and horizons broadened by chemicals. But stories about rock stars who fell because of excessive drug use are also presented. It's a "safe" exhibit, according to Willis, but parents are warned that some of the subject matter is mature.

"We didn't want to neuter the '60s," he says, "but we didn't want to cast it in an idyllic light either." Housewives took tranquilizers to fend off the tedium of suburban life—that's a fact, and the ashtrays and the liquors cabinets in the museum's tableaux are full. "We would have been missing an opportunity if we didn't include this stuff," says Willis. "The exhibit would've lost integrity if we had glossed over it."

Design of a decade

The '60s are often looked back on as an era when the integrity of sacred cows faced long overdue scrutiny, when individual freedoms flowered and tremendous societal change was instigated within a very condensed period of time. Technology forced people to confront the Vietnam War, the civil rights movement, the assassination of JFK. It was on their television sets, in their living rooms, every night. They couldn't ignore the world around them any more. Governments were losing the trust of average citizens.

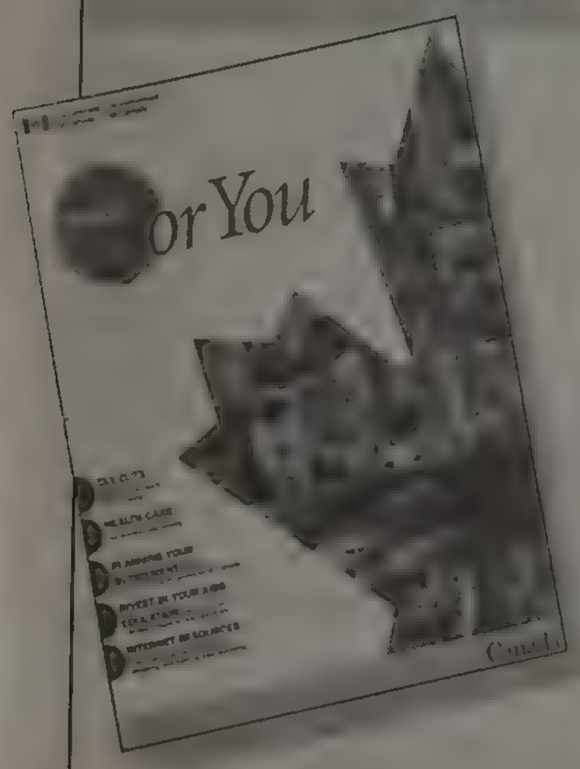
Even though dividing history into 10-year intervals is an artificial construct, so many fascinating developments occurred in such a short time span during the '60 that the decade deserves the 10,000 square feet the museum is devoting to *Sixties*. That may sound like a lot of space, Willis says, but considering the depth of the exhibit—1,500 objects, 120 pieces of music, hundreds of images, an hour of archival film—it feels small. If visitors read and listen to everything, they'll be there all day. If you're selective, you can breeze through 10 years of history in two hours. "What happens in good exhibits," Willis says, "is that people find their own path."

Displaying images of the '60s is nothing new, Willis acknowledges. This may be the biggest '60s show ever in North America, but it's not revolutionary, he says. It's just that these images have been repeated so many times, presented out of context so many times—like John Lennon's Jesus comment—that many people, particularly those who didn't live though the '60s, have no historical perspective. "It would be a shame," Willis says quietly, earnestly, almost wistfully, "if people weren't allowed a glimpse of what was going on and how different that time was. You look at these images and realize how much the world has changed.

"That would be wonderful—to provide a sense of perspective." ❶

Sixties
Provincial Museum of Alberta • Nov 17 to Apr 1, 2002

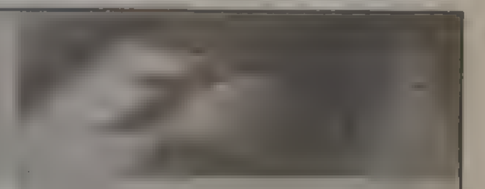
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BY MICHELLE CHIHARA

When Harry met selling

In Harry Potter's world, the express train to Hogwarts wizardry school leaves from Platform 9 3/4—a platform that exists invisibly between Platforms 9 and 10 at King's Cross Station. To find it, you have to rush headlong at a wrought iron barrier and trust that you'll pop out onto 9 3/4. In other words, you have to close your eyes for a moment, ignore our messy Muggle world, and believe in Harry's.

"Muggle" means normal, or without wizard blood, without magic. This week, Harry Potter's magical world meets Muggle reality. On November 16, the wave of Pottermania crests with the release of *Harry Potter and the Philosopher's Stone* and the Lego sets hit K-Marts everywhere. To the corporate colossus behind the film, Friday is the true dawning of the age of Harry Potter.

We all knew this was coming, those of us who have grown to love Harry Potter through the printed word alone. I read the first two Harry Potter novels back-to-back on a 14-hour plane ride, in those innocent days when author J.K. Rowling had captured millions of imaginations but no corporate sponsorships. The books gave me a taste of that childhood sense of possibility and wonder, something I needed a reminder of at the time. But as we steel ourselves for the movie and its accompanying merchandising mania, will any of us still remember how to get to Platform 9 3/4 by ourselves, without the brand-name gimmicks?

Ironically, Harry Potter fans have been promised a movie faithful to the books, tasteful merchandise and a kinder, gentler, multimillion dollar marketing campaign. The conglomerate behind the little magician with the lightning-shaped scar is trying to tread lightly. AOL/Time Warner knows how much fans love J.K. Rowling's creation. They know that Harry is the goose that lays the golden eggs—to the tune, they're hoping, of $2 billion projected revenue, in everything from box office returns to product tie-ins. So they have held back, riding the tide of Harry-love, in a "less is more," $30 to 40 million marketing campaign. The idea is not to drown Harry Potter fans with too much gaudy hype.

So what does a $40 million, "less is more" campaign look like in the real world? The number of licensees on Harry Potter merchandise is comparatively small—a mere 85 licensees, versus 150 for *Batman*, often cited as a comparable "event movie." Press about the movie has been under tight control—very few interviews with actors, a tightly controlled set of images released from the movie. Coca-Cola is the only official sponsor.

Rowling and Coca-Cola are both taking every opportunity to tout Coca-Cola's $18 million literacy campaign for kindergarten through third-graders. It's a nice thought, isn't it? The marketing for a movie, which will inevitably replace a book in the imagination of millions, sponsors a literacy campaign? Kind of like tobacco taxes sponsoring rehab programs.

All publicity campaigns aimed at kids have an added pressure, paradoxically, to appear as if they're not interested in profiting off their customers—as if they were spending all the millions purely out of a love of youth and Harry. "Authenticity, that's what they all want," says Tom Frank, editor of the independent magazine *The Baffler* and a longtime critic of corporate and advertising excess. "The idea is to make it seem like some sort of authentic experience, not a sold-out commercial thing. There can't be any perception of commercialization or sell-out."

Harry Potter has fans of all ages and, as Frank points out, some of them will see through this anti-marketing marketing campaign. But his biggest fans are quite young. "It always seems so monstrous when ads are aimed at children," says Frank, "because their critical faculties aren't as well-developed.... But this has happened so many times before, we might be used to it by now."

In this case, the only reason studio executives can claim any measure of marketing reserve is that Harry Potter has already spawned a self-perpetuating universe of Harrymania. Spin-off books already range from *What's a Christian to Do with Harry Potter?* to biographies of Rowling, from explanations of Harry Potter numerology systems to an account of how a young boy named Ben Buchanan overcame dyslexia, published a book and wrote a Trivial Pursuit game, all somehow thanks to Harry Potter.

And who needs a marketing budget when Harry already has the Web? From auctions to fan-fiction, Harry Potter has the kind of online fanbase that's usually generated only by cult science fiction. Harry's life on the Internet ranges from the wholesome (like the quite thorough Harry Potter Lexicon at www.i2k.com/~svderark/lexicon) to the X-rated. A pornographic fanfic, for instance, has already criss-crossed the nation via e-mail (a fan called only C-ko described Harry and his nemesis Draco Malfoy getting, er, carried away). Rumour has it that the new corporate folk want to clamp down on Harry Potter's more erotically inclined online fans. But surely they'll never be so foolish as to threaten the vast, self-perpetuating viral marketing machine that is their online fan culture.


Rowling for dollars: *Harry Potter and the Philosopher's Stone*

Questionably tasteful websites are only the beginning of the Harry's troubles. With fame comes controversy, and Harry Potter has already seen his share. Is he a shill for Christian parables? Or an anti-Christian Satan worshipper? Feminist? Anti-feminist? All of these accusations have hit the tabloids.

Harry's first real whiff of scandal came in the guise of a plagiarism suit from an author named N.K. Stouffer, who claims Rowling stole the name "Potter" and the word "Muggles" from her own series of children's books. In Stouffer's world, "Muggles" are humans, too—but they are mutated nuclear holocaust survivors. (Does Stouffer also claim credit for the disheartening idea of using her first two initials so that young male readers wouldn't be turned off?) Stouffer's suit, filed in New York by a lawyer who has since dropped her, won't be decided for months—the original hearing was scheduled for September 11 but, obviously, has been postponed.

In schools and libraries, Harry Potter has been battling book-banning efforts since it hit the stands. As a children's author, you know you've arrived when the religious right goes after you, and J.K. Rowling is no exception. From Santa Fe, Texas to Chatham, Kent in the U.K., the Christian right has tried to ban Harry for polluting young minds with tales of paganism, Satanism, fantasy worlds and other sinful propaganda. Harry Potter is part of the "manipulative consensus process" that the "international program for multicultural education" is inflicting on children worldwide, according to one website.

These kinds of attacks are as old as Judy Blume's *Are You There God? It's Me Margaret*, and are to be expected. But now that Coke has signed on as AOL/Time Warner's global partner, the attacks are coming from the other side. The Center for Science in the Public Interest has launched a nice-looking "Save Harry!" campaign (www.saveharry.com) which petitions J.K. Rowling to give up her millions from the Coca-Cola licensing deal. The publishers of the Nutrition Action Health newsletter point to health risks posed by too much sugar, including obesity and calcium deficiency, when Coke replaces milk. "Save Harry" has nutrition experts on its side (although this campaign is also supported by the less-than-objective dairy industry). Their rallying cry? Harry Potter should not be associated with Coca-Cola because it produces "liquid candy!"

There's a certain irony here. Not that Rowling's books encourage malnourishment in the Third World, but Harry and his friends regularly binge out on Drooble's Best Blowing Gum and Chocolate Frogs. Using "liquid candy" as an insult in the name of Harry Potter lacks a certain grasp of nuance.

Still, "Save Harry" is appealing because it's hard to swallow having the entire Harry Potter universe up for sale. No matter how subtle the hype, in order to "Live the Magic," you now have to buy a Coke. The talking portrait of the fat lady will be on sale as a Fat Lady Talking Portrait alarm clock, boxed and shrink-wrapped next to a Snape's Potion Class ($39.95). And just as the movie will replace the images we all had in our heads, the $9.94 version of Bertie Bott's Every Flavour Beans will replace their fictional counterpart. I bet they don't even include tripe flavour.

Real actors will now edge out the characters we saw in our mind's eye. And this film is only the beginning. There are seven books in Rowling's original vision, and a tentative plan for seven corresponding movies. The young actors have signed on for the second. Already concerned about how his stars might age, the movie's director, Chris Columbus, told *Time*, "If they suddenly discover cheeseburgers, I don't know what I'm gonna do."

A lot can happen in seven years. Coke has promised to spare us the image of Harry drinking the soda. But who knows what the future holds? Let's just hope we don't ever have to see Hermione looking Calista Flockhart skinny, or hear Harry give an "I got clean thanks to my fans" speech.

In the end, watching Harry Potter go from beloved novel to "event movie" is like watching your favorite underground punk band hit the mainstream—of course they're selling, but it hurts to watch them go. It hurts, but it's hard not to root for single-mom-turned-millionaire Rowling and her floppy-haired, underdog-hero Harry. So as we all troop off to see the gorgeous visuals—all the rich, sparkling detail that only $125 million can buy—let's pause to mourn the loss of Peeves the naughty ghost (he didn't make the cut in the movie), our imaginary Bertie Bott's beans and the last piece of Harry's innocence.

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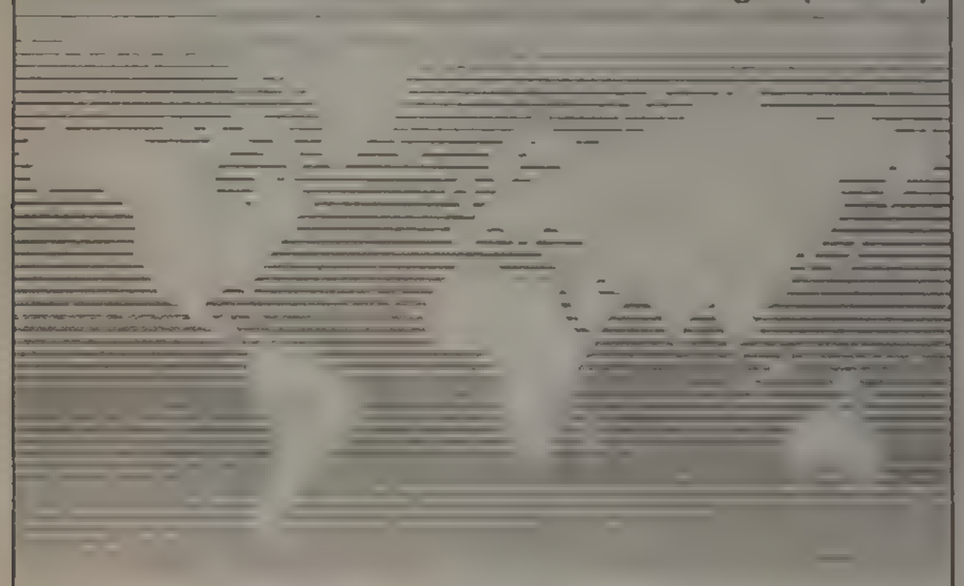
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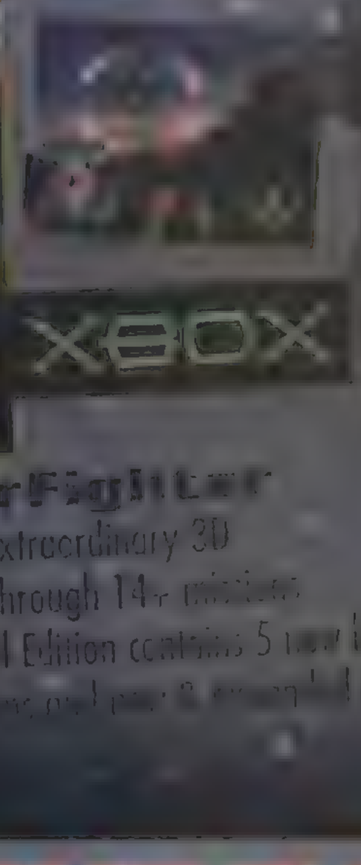
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Ticking care of business

When it comes to watches, there's no timepieces like the present

BY JULIANN WILDING

style

A wristwatch is more than a simple accessory or a practical timepiece—often its presence can make or break your outfit. Even fashion-conscious people will frequently adorn their wrists with watches that bear no relationship to the rest of their style. A wristwatch certainly doesn't need to be cutting-edge or eye-catchingly ornate in order to serve its purpose, but having one that's a little bit special never hurt anyone either.

Modern technology has equipped watches to perform many more functions than simply telling the time, so it may be a good idea to think about whether any of these features are actually of any use to you. For instance, a wristwatch that comes with a built-in calculator may only be appropriate for students or people who work in retail (or, I suppose, folks who just enjoy adding and subtracting in their spare time). Consumers should also be aware that these wristwatch calculators are functional but basic; finding one with trigonometry functions may be a little more difficult.

Other watches available these days come with a laser beam that can be activated by pressing a little button. I'm not exactly sure why such a thing would be necessary or desirable, but perhaps those annoying red dots serve a constructive, vital purpose I'm unaware of. Other watches come with flashlight style beams that can be turned on and off—handy for reading in the dark or finding your keyhole. There are also watches with compasses, watches that open to reveal hidden storage spaces, watches with magnifying glasses, watches that glow in the dark and watches that can still operate while submerged hundreds of metres underwater. You can even get a wristwatch with an entire computer game, complete with sound effects, programmed into it. I hope that soon we'll all be wearing watches with tiny, secret agent-style screens that we use to have live conversations with each other.

Should you visit a secondhand clothing store?

If you want a watch that does nothing but keep reliable, accurate time, a wider range of styles is available to you. Think about factors like weight and size when you're choosing a watch; you don't want your watch to slide around too much and smash into things. You should also consider colour—it's pretty safe to go with silver or black, but perhaps you have outfits that demand something a little brighter. It's also vital to keep your own sense of style in mind—are you super-feminine, extremely masculine, somewhere in-between or completely androgynous? I wouldn't worry about choosing between "ladies'" watches and "men's" watches—the differences are fairly inconsequential and are more about style than sexual identity. Personally, I'm not a fan of dainty things and my watches are therefore either very large and square or very sleek and smooth, but nothing glittery or pink.

It may be a good idea to have a few watches that you can wear in rotation—some casual ones, a few more dressy ones, some business watches. (You could have fun solving math problems one day and listen to cartoon jingles the next.) There really are a lot of cool watches available in every style, and finding one that works for you is only a matter of looking around and seeing what's out there. Places like Watch It! on Whyte Avenue have a large selection and carry several different, unusual lines, so if you're looking for something funky that might be a good place to start. V

Photo's provided by Watch It!

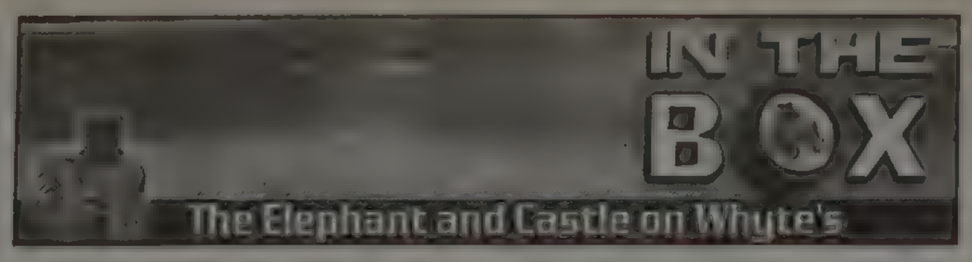






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BY DAVID DiCENZO AND JOHN TURNER

This week, Vue press box fixtures John and Dave discuss how wanker teams like Phoenix give the Oil problems, a young man's ascent to NHL manhood and how Sean Brown is the hardest-workin' man in show... er, on the Oil blueline. Step back! Ha! Aiiiii!

John: Salo, who, by allowing only two goals in four starts, played well enough to be considered player of the week, lets in four in one game Tuesday against the Coyotes. What's up with that? I'm only kidding. The Oil got the win—although it would have been nice to get it in regulation time—and that's what's important.

Dave: Four to *Phoenix*, no less. They're terrible. But it's always a shootout with those guys, and usually a tight one because they don't mind the quick tempo. I had a bad feeling about the Coyotes tying it because the boys looked real spent in the final minutes of the game—like they were just hangin' on. Five straight road games, eh?

John: But what's really important is the fight between Mike Comrie and Daniel Briere. Wow, what a tilt that was.

Dave: Yeah, I was on my way to the E&C and listening to the game on CHED at the time. Rod Phillips made it sound like it was the Thrilla in Manila or something. His fight call ended with an emotional "Down goes Briere! Down goes Briere!" Rod was jacked.

John: These are two of the smaller players in the NHL, but it was more entertaining than, say, watching a heavyweight like Brashear jawing off about how tough he is and then spending an entire game running from someone who could hurt him, like Georges Laraque. Quite a few punches were thrown and when it was all over, it was nice to see big Georges go over and congratulate Comrie. Well worth one's entertainment dollar.

Dave: You gotta give it to Mikey—he's no wuss. Of course, there's a limit to how hurt you can get when you tangle with another kid who's similarly compact. One guy watching the game said it looked like a playground scrap. But I did catch the highlight, and yes, it was entertaining.

John: Speaking of entertainment, how can Phoenix be hovering around the last playoff position when I picked them to finish near the bottom of the heap?

Dave: Uh... it's November.

John: Good point. I also wanted to talk about the play of Sean Brown this season. Here's a guy who went from wondering if he'd make it past last year's trade deadline to a guy who's become a solid performer on the Oilers blue line—and he's contributed to the team's offensive output as well. Brown had some good chances against the Coyotes and when he decides to shoot the puck he probably has one of the hardest shots on the team. Nice to see him doing so well this season.

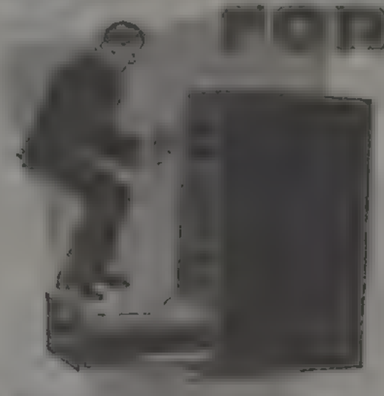
Dave: Brownie's re-emergence is a great story. I think he was pressing too much last year. It made him tense and led to mistakes. But this time around, you can see how he has confidence in his game. All you gotta do back there is make simple plays and take advantage of the opportunities that get presented to you. The truth is, he's gifted offensively. You're right about his shot. But MacT and the coaches have such respect for Brownie because of his heart. Now that he's playing solidly on top of that, he's a huge asset and it would take a lot for another team to pry him away.

John: It was actually nice to see a high-scoring game after watching the Oil's mildly entertaining 3-0 performance against Columbus followed by a low-scoring 1-1 tie against the Hurricanes. It was a very successful road trip with the Oil coming away with eight of a possible 10 points.

Dave: I see you're keeping the math skills sharp. Eight out of 10 is fine by me. Colorado must be starting to worry. As for the offence, it's so funny how the game's changed. A 5-4 tilt becomes an aberration and too much to bear for coaches expecting to give up no more than a couple each night. Tuesday was a weird evening—there was that 11-5 shootout with Ottawa killing Washington. I noticed Mr. Jagr was a juicy 5. Anyways, enjoy the offence when you can because these kinds of outbursts are becoming less and less frequent. Gotta be the goaltender's equipment.

John: Edmonton also scored four powerplay goals so let's hope they can carry this momentum into the game against Chicago on Friday at Skyreach Centre.

Dave: It's feast or famine with the PP. We can't all be as consistent as Minnesota, you know. The Wild leading the NHL in an offensive category. Isn't that one of the signs of the Apocalypse?

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By RICHARD BURNETT

Kristallnacht

First, author Larry Kramer ignited America's second civil war two years ago when he claimed America's greatest president Abraham Lincoln was gay. (He was. Lincoln and Joshua Speed lived together and slept in the same bed for over four years until they differed over slavery in 1855.)

Then, last year, University of Cardiff professor Stephen Knights made the case that real-life folk hero Robin Hood was gay and Maid Marian an alibi invented in the 16th century to protect Robin and his "merry men."

Now comes the revelation of what happened 63 years ago on November 7, 1938, when Jewish teenager Herschel Grynszpan stormed into the German embassy in Paris and shot his 29-year-old lover, Ernst vom Rath, a German diplomat, five times. Except, in the just-published, updated edition of Hans-Jurgen Doscher's book *Reichskristallnacht,* Doscher—Germany's foremost authority on Kristallnacht, or Night of Broken Glass—contends Nazi propagandists buried the homo passion play when vom Rath died two days later so they could claim the shooting was a Jewish terrorist attack.

The incident triggered the November 9 attacks, known as Kristallnacht because of the shards of glass that littered the streets nationwide. On that fateful night, the Nazis murdered 91 Jews, arrested 26,000 others and destroyed 177 synagogues.

Doscher says Grynszpan was never heard of again after he was sent to the Sachsenhausen concentration camp; he was only officially declared dead in 1960. Which means, under the Geneva-based International Organization for Immigration's current compensation program for homosexual Holocaust victims, Grynszpan's heirs are not entitled to a dime. "Heirs are only entitled to claim compensation if the victim died on February 16, 1999, or later," states the International Organization for Migration (IOM), which is administering compensation payments for the Holocaust Victim Assets Program (read: Swiss banks) and the German Forced Labour Compensation Program.

Except countless gays were killed during the war. Even SS chief Heinrich Himmler boasted the Third Reich killed a million faggots between 1938 and 1944. The IOM, on the other hand, may just get away with forking over a few measly bucks to the handful of remaining gay Holocaust survivors.

"Historians estimate that approximately 50,000 men were sentenced by Nazi courts to long terms of imprisonment on the basis of Section 175 [of the German Penal Code]," the IOM readily admits. "Up to 5,000 homosexual men were taken to concentration camps for 're-education through labour,' where they faced extremely tough living conditions. Some were [even] subjected to so-called 'medical experiments.'"

There are likely fewer than 100 survivors today. "For many, the humiliation of being persecuted by the postwar authorities until the 1970s was unexpected," explains Netherlands-based Dr. Klaus Muller, who co-produced the heart-wrenching, internationally acclaimed 1997 documentary *Paragraph 175* and put together the gay section of the U.S. Holocaust Memorial Museum in Washington, D.C. "Because they were treated as criminals after their release, they imprisoned themselves in the closet. They had to in order to survive. Now, 55 years after being liberated from the camps, they are very old and are not connected to gay and lesbian groups and it is very hard to reach out to them. I know of a few survivors—perhaps a dozen, though some of them have died—and all of them have health problems. They aren't strong enough to engage in the complicated [compensation] process."

Few of these men are as out as Gad Beck, 77, who was a young teen when the Third Reich extinguished the burgeoning gay movement in Germany that had been embraced by the Weimar Republic. Over 100 gay bars in Berlin alone were shut down and Beck's first love was rounded up by the Gestapo in 1942 and gassed at Auschwitz. Within a year, Beck was the leader of Chug Chaluzi (the Pioneer Group), which helped feed, shelter and transport over 100 Jews as part of the Europe-wide Zionist resistance organization Hechaluz (the Pioneers).

Years ago, Beck reproached me when I called him a hero. "Look," he said. "If I am a hero, I am a little one. Everyone has to fight sometime in their life."

Ironically, some revisionists claim Adolf Hitler himself was a flaming faggot. In the just-published (and critically panned) biography *Hitlers Geheimnis Dos Doppelleben eines Diktators (Hitler's Secret: The Double Life of a Dictator),* Bremen University historian Lothar Machtan resuscitates the old, sensationalistic but false rumours that Hitler was a closeted gay man. To consolidate his power, Machtan contends Hitler had Ernst Rohm—who really was gay and the leader of Hitler's Storm Troopers—killed on June 30, 1934, the Night of the Long Knives, after Rohm supposedly tried to blackmail Hitler for being gay.

"I do not wish to contribute to [Machtan's] carefully planned media strategy nor to elevate his poor historical research," Muller tells me. "It diminishes the work by serious historians like Ian Kerkshaw [who wrote a recently acclaimed Hitler biography] and sells its unbased speculations on the back of gay survivors. It is the product of the right-wing, Christian fundamentalist revisionist strategy—the same people who say Auschwitz did not exist."

Regardless, tens of thousands of gay men died in the decade following the Night of the Long Knives. Worse, the incapacitating power of the closet continues to haunt gay Holocaust survivors, now old, feeble and mainly forgotten, the very men the IOM—and the bankers and politicians it represents—have finally recognized more than half a century later.



Brave New World

Continued from page 5

the last time these people tried to form a government. After working together to drive the Soviet Union out in 1989 and then toppling the remaining communist government in 1992, the various mujaheddin warlords tried to form a common government. Unfortunately, they worked together much better when they had a common enemy. Granted, it was a Pashtun warlord who blinked first—Prime Minister Gulbaheddin Hekmatyar drove Tajik president (and current Northern Alliance leader) Burhannudin Rabbani out of Kabul in 1994 by firing directly at civilians. But given the amount of blood on all these men's hands, it was only a matter of time.

And now it seems the Taliban are reduced to guerrilla warfare from the most dedicated fanatics, as on Wednesday, November 14 they abandoned their home base of Kandahar despite the exhortations of "Commander of the Faithful" Mullah Mohammed Omar to stand their ground: "Those who leave their positions are like chickens with their heads cut off which will eventually die and fall in a ditch," he told the troops via walkie-talkie. That's right: he called them chicken. It's a tactic that works wonders in North American playgrounds, but apparently it doesn't resonate as powerfully on Afghan battlefields.

None of the greatest minds available to the U.S. military or White House predicted the Taliban would fold faster than Superman at a laundromat, so I won't claim I predicted it. But I should have. The Northern Alliance were eager to avenge the 1998 slaughter of 2,000 civilians by the Taliban after it took over Mazar-e-Sharif (which, in turn, was retaliation against the city's Uzbek governor's pretending to surrender in 1997 and machine-gunning 15,000 unsuspecting Pashtuns who walked in the open gates), so their bloodlust was high, a fact 100 Pakistani mercenaries carelessly left behind by the Taliban learned the hard way after they were found hiding in a school.

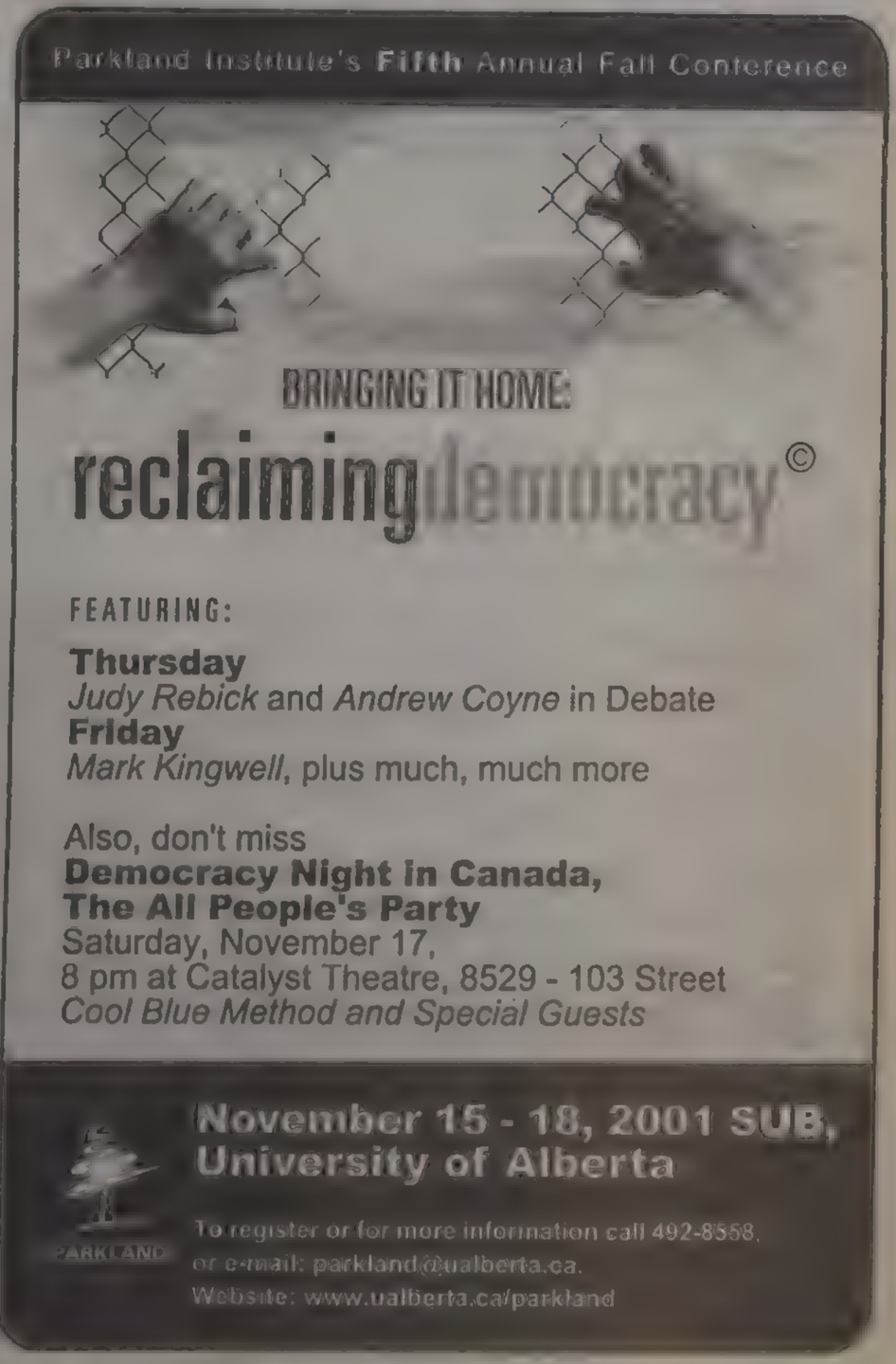
And the Taliban's heart was never into defending Kabul, the secular, multicultural, metropolitan and half-annihilated capital commonly referred to as "The City of Sin" in the heart of Pashtunistan. (It's sort of like hiring Lot to guard Sodom and Gomorrah.) The Taliban were so uncomfortable there, the only government agency with a permanent office was the Ministry for the Promotion of Virtue and Prevention of Vice (which sounds a lot less lame in Arabic, trust me).

Once you've retreated from two cities, that's a lot of momentum to reverse and morale to build. Taliban support may have come from the Pashtuns, but in many cases it was just because they were preferable to a revolving door of genocidal warlords. And the Pashtuns aren't exactly a homogeneous society: they have a tribal system whose two main branches have been nurturing a vendetta for half a millennium: the Taliban are Ghilzai, while the Durrani are supporters of the monarchy.

Speaking of which, this situation would be ripe for the previously proposed return of exiled Afghani king Zahir Shah, but there are two major obstacles in his way: (1) neighbouring Iran gets *very* nervous whenever the words "return" and "Shah" are spoken in the same sentence; and (2) Northern Alliance leader Rabbani has said the king is welcome to return to Afghanistan—as a private citizen.

Now Bush must continue his search for Osama bin Laden—remember him? The reason they've been dropping bombs on Taliban tanks and Red Cross warehouses for over a month?—and quickly come up with a better idea than keeping all of the potential Afghani government balls in the air. The Northern Alliance effectively rule Afghanistan right now, and pretty soon anybody who wants to do something about it will have to do to them what they did to the Taliban.

Throughout this article, I refer to the United National and Islamic Front for the Salvation of Afghanistan as the "Northern Alliance," even though they refer to themselves as the United Front. When a coalition of non-Pashtun mujaheddin warlords formed a coalition against the Soviet-installed communist Afghani government of Mohammad Najibullah in 1992, figuring that the chances of another invasion were slim since the Soviet Union had recently ceased to exist, they called themselves the Northern Alliance. Since most of the warlords who make up the United Front are the same ones who constituted the Northern Alliance, the name has stuck.



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Café Lacombe (10111 Bellamy Hill, The Crowne Plaza, Chateau Lacombe, 428-6611) The finest in fusion cooking. Best breakfast and lunch buffets in town. $$$

Café Lila's (10153-97 St., 414-0627) In the farmers market. Grilled sandwiches, daily specials, European desserts and specialty coffees in a smoke free environment. $$

Café on Whyte (10159-Whyte Ave., 437-4858) Open 24 hours on Friday and Saturday. Plenty of parking. Breakfast and lunch specials. Come and enjoy our quiet and friendly atmosphere $

Calabash Café (10630-124 St., 414-6625) Creative Caribbean cooking in casual yet comfortable atmosphere. lunch, dinner or late night snacks. Come for the food, stay for the party! $-$$

Cappuccino Affair (4 locations, 482-7166) Friendly staff, home-like atmosphere, fireplace. Light breakfast, lunch or night-time snack. $

Expressionz Café, Market & Meeting Place (9142-118 Ave., 471-9125) Homestyle cooking in a friendly and creative atmosphere. Live music, artists giftshop, special events. Licensed. $

Jazzberrys Too Café (10116-124 St., 488-1553) Good home-style cooking in a relaxed environment. Smokers always welcome. $

Market Café (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch and dinner buffet and a delightful à la carte menu. Non-smoking. $-$$

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Open till midnight. Catering. $

La Piazza (10458 Whyte Ave., 433-3512) Speciality and European coffee, breakfast, buns and bagels, homemade soups, sandwiches, bagel melts, lasagna. $

Savoy's Gourmet Health Café (11010-51 Ave., 437-7718) South Indian cuisine, vegetarian menu, sandwiches and soups for under $3.99. Fruit and vegetable juice bar. Non-smoking. $

Steeps (12411- Stony Plain Rd., 488-1505) The original tea café. Huge selection of premium loose tea. Sit, sip and savour! Great gift ideas, awesome desserts and light lunches. Non-smoking. $

Sugar Bowl (10922-88 Ave., 433-8369) The esoteric and eclectic café. Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment Friday nights. $-$$

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave.,426-3791) Muffins and pastries freshly made at our on-site bakery. Non-smoking. $

Urban Grind (10124-124 St. 451-1039) Come and try our Fresh Fruit Bubble Drink in our eclectic atmosphere. Variety of specialty coffees, mouthwatering desserts, homemade soups and sandwiches made fresh when ordered. Open until 2 a.m. Mon.-Fri. Smoking. $$

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and gumbo in the province. $$

Da-De-O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. Smoking. $$

Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the bayou and great atmosphere. Non-smoking. $$

CANADIAN

Barb & Ernie's (9906-72 Ave., 433-3242) One of the best Mom and Pop operations in the city. $$

Billiards Club (2 fl. 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers and mugs of ale. $

Century Grill & Lounge (3975-Calgary Trail South, 431-0303) Lunch, dinner, cocktails. Upscale dining serving many grilled Canadian specialties. Private dining room, restaurant, lounge and two outdoor patios create Edmonton's most sought-after destination. $$$

Denny's (multiple locations) More than a great breakfast. Open 24 hours. Licensed. $-$$

Devlin's (10507-82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for $6.95. Also half price happy hour on drinks and food daily. $

Fife n'Dekel (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the *Vue Weekly* 2000 Golden Fork Awards. Non-smoking. $$

The Garage Burger Bar and Grill (10242-106 St., 423-5014) Best homemade burgers with daily lunch specials at student-friendly prices. Smoking. $

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health-conscious. Known for their tasty veggie burgers. Non-smoking. $$

Keegan's Family Restaurant (8709-109 St. & 3458-99 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable homestyle meals. $

Larry's Café (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! Open till 3:30 p.m. daily. $

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A flash in the pan

Buy some new cookware and your heart will sing

BY DAVID DICENZO

cooking

I bet I've knocked years off my life by using cheap Teflon pans to cook with. Maybe it's just the hypochondriac in me coming out, but every time I see a dark flake in something I've prepared, my heart skips a beat. I was getting mighty sick of our kitchenware situation, so I recently decided to splurge a bit and bought myself a new stainless steel pan.

Good kitchen gear—especially knives and, yes, new stainless steel pans—are important things to have if you're going to do even a minimal amount of creating in the kitchen. It can get pretty damn expensive, but eventually you really should make the investment. And that's exactly what cookware is: an investment. Over the past three or four years, we've gone through a couple of crappy saucepans that set us back about $30 each. So I went to Sears (a store where I have a card—wink, wink) and purchased a 24-centimetre Lagostina skillet that regularly cost about $140. Big bucks, sure, but the 55 per cent off sign did wonders for my mood, and after dropping about $65, I walked away with something that should keep me happily cooking for years to come. Thankfully, I no longer need to worry about replacing the Teflon with each change of the season.

You get what you pay for and right away, I noticed that I thoroughly enjoyed making stuff in the new pan. The day I unpackaged it (along with a shiny new Paderno stainless steel spatula) I picked up a nice hunk of salmon to break the puppy in. The pan itself is stainless steel, but the bottom has copper in it, which is probably the best conductor of heat around. (That's the key—you want it to be hot, hot, hot.) I read that a stainless steel pan can transfer heat up to 160 per cent more effectively with just 0.1 millimetres of copper bonded to a 1.4 millimetre base.

God, who figures that kinda thing out?

Sear's catalogue

The pan did in fact heat up very quickly, after which I seared the salmon in olive oil until each side (skin, too) was browned. Remember, browning is how you get depth of flavour (boy, I really have to stop watching the Food Network) and to brown properly, you need heat. I threw the fish in the oven and then used the pan, with salmon bits still in it, to make my first sauce in the sparkling gear. Again, this is where the additional heat came in handy. I sautéed some onions and garlic, deglazed them with some white wine and added some soup stock. Use whipping cream to make a rich sauce and flavour it with whatever you want—on this occasion I used various hot stuff to make my staple Cajun cream sauce and finished everything off with fresh parsley. The point is, the sauce and the salmon came out beautifully. It took me forever to get such a sauce to reduce in my old, flaking pan.

Now I have to concentrate more on using better knives. I have a set of stainless steel cutlery that some friends gave us for a gift. I really like them, but each knife is entirely metal, and without some type of plastic grip to wrap your mitts around, I find they get slippery when your hand is even remotely wet—which presents the potential for some pretty horrible accidents, especially when your fingers are short to begin with. There are huge advantages to using nice, sharp knives. I don't need to filet a tomato skin like they do in those painful infomercials, but when you have a good tool, it makes the job easier and, strangely enough, more fun because you feel like you know what you're doing. Cutting an ingredient into equally-sized pieces is an art in itself, and possible only when your knife is sharp.

Pans and needless

When you do go out and buy some new stuff for the kitchen, be careful that you don't get suckered into getting more than you need. My Lagostina pan could also be purchased as part of a bigger set that ran into the hundreds of dollars. But really, the pan was my main concern. In fact, you'll see some copper cookware sets that are pushing a grand, and unless you're either a really talented chef or one of those snooty rich kitchen amateurs who needs top-of-the-line merch, it's unnecessary. Figure out what you cook the most and buy your pots and pans accordingly.

If the Dutch oven isn't your bag, take a pass on it.

DISHWEEKLY

Continued from previous page

0897) In-store fresh baked bread. Soups and salads. Catering business and social lunches or dinners. $

Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Homemade meals. Specializing in traditional English high tea and gourmet evening meals. Open till 9 p.m. $$

Precinct 55 (5552 Calgary Trail S., 432-5550) Red eye breakfast, Wednesday wing night, Sunday smorg, homemade cooking. Licensed, Happy hour, smoking. $

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. $

Shecky's (7623 Argyll Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. Smoking. $

Squires Pub/Starvin' Marvin's (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 pm. (www.squirespub.com) $

Staccato's Soup, Stew and Chili Bar (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. $

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch $; dinner $-$$ Non-smoking.

Unheardof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. $$$$.

Urban Lounge (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome homemade burgers. $

The Village Café (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stirfries. Non-smoking. $$

CHINESE

Blue Willow (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. $$

Double Greeting Wonton House (10212-96 St., 424-2486) The rock 'n' rollers choice Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. $

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience." Soon opening dinner café. $

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. $$

Marco Polo (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. $$

Noodle Noodle (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. $$

Shangri-La Restaurant (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrées, appetizers, desserts. $$

Xian Szechuan (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. $$

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DISHWEEKLY

Continued from previous page

CONTINENTAL

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. $$

David's (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. $$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. $-$$

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. $-$$.

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. $$

Richie Mill Bar and Grill (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. $$-$$$

Sidetrack Café (10333-112 St.,421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. $-$$

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. $$$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. $$

EAST INDIAN

Asian Hut Restaurant (4620-99 St., 430-8267) Try the best East India has to offer. $-$$

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. $$

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. $

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. $

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. $$

Madison's Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. $$$

Restaurant Moskow (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch $. Dinner $$.

The Russian Tea Room (10312 Jasper Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking. $$-$$$

FRENCH CUISINE

La Boheme (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. $$$

Café Amandine (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. $

The Crêperie (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. $

Three Muskateers (10416-82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. $$

Normand's (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. $$

GREEK

Grub Med Ristorante (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. $$-$$$

It's All Greek to Me (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. $$

Koutouki Taverna (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. Smoking. $$

Symposium on Whyte (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. $-$$

Sytaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek islands in Edmonton. Smoking in the lounge. $$

Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. $$

IRISH PUB

Ceili's (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. $-$$

The Druid (11606 Jasper Ave., 454-9928) The best pub food, drinks and Industry night in Edmonton. Features authentic Irish entrées and daily lunch specials. Smoking. $-$$

O'Byrne's Irish Pub (10616-Whyte Ave. 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. $-$$

Scruffy Murphy's Irish Pub (Whitemud Crossing, 4211-106 St., 485-1717) Traditional Irish fare plus pub favourites. Half-price appetizers during happy hour. Smoking. $-$$

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best-kept secrets. Smoking. $$

Chianti (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. $$

Flore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. $

Frank's Place-Pacific Fish (10020-101 A Ave., 422-0282) Situated half a block from Churchill Square and summer festival fun. An extensive Italian and seafood menu and friendly efficient service ensure a return visit. Smoking. $ -$$$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song, featuring Giovanni himself when he breaks into a heart-stopping aria. $$

Italian Kitchen Restaurant (69 Ave., 178 St., Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. Non-smoking.$$

Italix Ristorante Italiano (512 St. Albert Trail, St. Albert, 459-8090) Delicious homemade Italian food $$

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with our patented thick, tasty sauce. Non-smoking. $$

Pappa's (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. $$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. $$$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. Non-smoking. $$

Sorrentino's Whyte Avenue (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrées. Smoking in the lounge. $$

That's Aroma (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. $$

Tin Pan Alley Pasta House & Winery (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. $$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. $$

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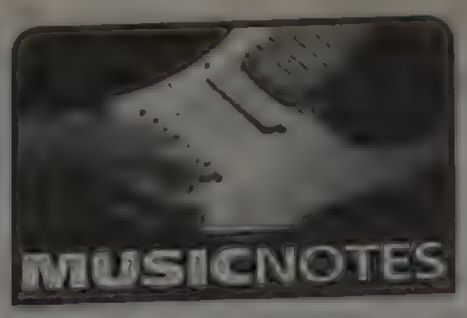
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By WAYNE ARTHURSON

Sunshine superman

70 Sunshine Divine • Coats for Kids Benefit Show • Stonehouse Pub • Thu, Nov 15 Ed Mortenson remembers how, when he was younger, he didn't have a lot of things. So now that he's all grown up, his band, 70 Sunshine Divine (or 70SD to their acronym-happy fans), will be helping others who are not so fortunate by holding a charity show tonight (Thursday) at the Stonehouse Pub for Coats for Kids. Admission to the show is free, but you're encouraged to bring along a gently worn coat or blankets as a donation. "It's cold and when we were young, we were pretty poor and this is a full circle kind of thing," says Mortenson, the drummer for the four-piece group. "It's a good cause and we're just trying to help people get through the winter."

It's an unusual location to hold a show—the Stonehouse is not known as a live music venue—but 70SD can attract a lot of fans who enjoy their style of alternative hard rock. Their self-titled debut album got college radio airplay across Canada and charted on college stations in London, Ottawa and Sudbury. They even hit number six at college station CAPR in Sydney, Nova Scotia. A second album is in the works; 20-odd songs are already written and pre-production is underway. Only one obstacle stands in their way.

"The name," says Mortenson. "It's a blessing because it's unique—we've never come across a band with a similar name—but it's also a bit of a curse." The name was the notion of lead singer Roland Schultz and refers both to the fact that all the band members were born in the '70s as well as the happy mood that characterized the entire decade. "We actually got a couple gigs where they thought we were disco/funk," Mortenson says, somewhat offended, "and we certainly are not a disco/funk band."

Opening the show will be St. Albert group Shift. For more info on 70 Sunshine Divine, check out their website at www.70sd.com.

Squad men out

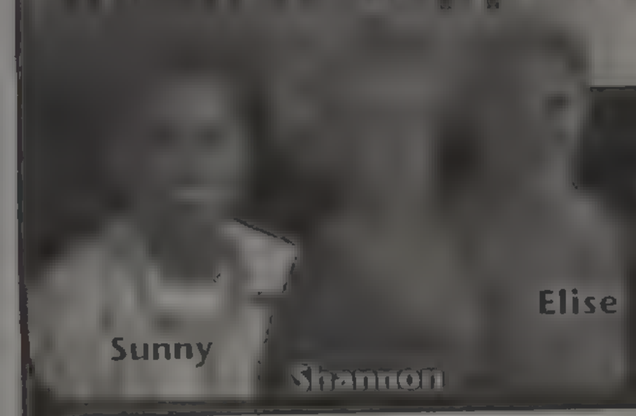
Radio City Riot Squad • New City Likwid Lounge • Fri, Nov 16 Last week, we joked that the upcoming "final reunion show" by Radio City Riot Squad wouldn't really be the final reunion show of the Radio City Riot Squad. Judging from their history, we figured they'd inevitably sneak another one in some time later down the road.

Not so, insists Radio City frontman Johnny R. Soule. The two shows set for this weekend—a no-minors show Friday at the New City Likwid Lounge and an all-ages show on Saturday at Spruce Avenue Hall (10240-115 Ave)—will be it. After those dates, you ain't ever going to see Radio City perform again.

"This is the final show," declares Soule, who admits that yeah, they've said that before. "Pretty much the last time we played was supposed to be the final show, but every time I talked to those boys we would always joke about playing another show, so in reality I guess we never broke up; we just moved away from each other. But this will be the final show, honest to God, swear on whatever you want, from the word of the devil, whatever, this will be it."

With the members of the band making time with other groups like Les Tabernacles, the Dinks, JP5, the Riff Randells, Soule says they won't be able to find time to reform. But there also comes a time when you have to call it quits and Radio City will go out big time, à la *The Last Waltz*, and record one of their last shows.

"I always complained about never having a recording from any of my old bands," Soule says, "so I guess the whole idea behind it was to get the James T. Kirks and Radio City to return from the grave and do a live CD, for all the people who remember us and always wanted a CD." Unfortunately, the Kirks will not be able to play Friday night. Instead, one-third of the group, Ted Wright, will show off his blues licks, opening the show

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Thursday

Nov. 15—**Donald Ray Johnson** at Blues on Whyte • **Clockwerk** at Casino Yellowhead • **Suga Kane** at Druid • **Don Berner Trio** at Four Rooms Restaurant • **King Ring Nancy** at King's Knight Pub • **Dave Hiebert** at Lion's Head Pub • **Chad Klinger** at Longriders Saloon • **Prince Pounce, Fembots, Lion for Real** at Rev • **Tim Becker** at Sherlock Holmes Capilano • **Sam August** at Sherlock Holmes Downtown • **Shane Young** at Sherlock Holmes on Whyte • **Mark Magarrigle** at Sherlock Holmes WEM • **Mazlnaw** at Sidetrack Café • **Brett Miles Trio** at Tin Pan Alley • **Mustard Smile** at Urban Lounge

Friday

Nov. 16—**Donald Ray Johnson** at Blues on Whyte • **Cold Feet** at Capitol Hill Pub • **Allen and Raymond** at Casino Edmonton • **Clockwerk** at Casino Yellowhead • **Mr. Lucky** at Fatboyz • **Stephanie Suchy and Mo Lefever** at Four Rooms Restaurant • **Hoffman, Brown and Ford** at Honest Mur's Bar and Grill • **Killer Dwarfs** at King's Knight Pub • **Dave Hiebert** at Lion's Head Pub • **Chad Klinger** at Longriders Saloon • **America Rosa** at Mezza Luna • **Radio City Riot Squad, Generation Condemned, Ball and Chain** at New City Likwid Lounge • **Baby Blue Sound Crew** at Red's • **Knights in White Satan, DJ Whitey Houston** at Rev • **Tim Becker** at Sherlock Holmes Capilano • **Sam August** at Sherlock Holmes Downtown • **Duff Robison** at Sherlock Holmes on Whyte • **Mark Magarrigle** at Sherlock Holmes WEM • **Crowned King** at Sidetrack Café • **Chunk, Idrop, Scilence** at Stars • **Leigh Friesen, Matt Willsher** at Sugarbowl Café (University) • **¡Bombal** at Tin Pan Alley • **Mustard Smile** at Urban Lounge • **Andrea House, Andy Northrup** at Woodcroft Community Hall • **Dave Young Quintet** at Yardbird Suite • **Dan Skakun Trio** at Zenari's on 1st

Saturday

Nov. 17—**New Uncas Old Boys** at Black Dog • **Donald Ray Johnson** at Blues on Whyte • **Cold Feet** at Capitol Hill Pub • **Allen and Raymond** at Casino Edmonton • **Clockwerk** at Casino Yellowhead • **Al Brant and Gang** at Expressionz Café • **Don Berner Trio** at Four Rooms Restaurant • **Hoffman, Brown and Ford** at Honest Mur's Bar and Grill • **Killer Dwarfs** at King's Knight Pub • **Dave Hiebert** at Lion's Head Pub • **Chad Klinger** at Longriders Saloon • **America Rosa** at Mezza Luna • **Paul Bellows and the Dead Canadas, The Ben Sures Banditos** at New City Likwid Lounge • **Ian MacDonald** at Queen Alexandra Community Hall • **Baby Blue Sound Crew** at Red's • **Chris Wynters, Ben Sures** at Scruffy Murphy's • **Tim Becker** at Sherlock Holmes Capilano • **Sam August** at Sherlock Holmes Downtown • **Duff Robison** at Sherlock Holmes on Whyte • **Mark Magarrigle** at Sherlock Holmes WEM • **Crowned King** at Sidetrack Café • **Merle Haggard, Carolyn Dawn Johnson** at Skyreach Centre • **Rod Stewart** at Skyreach Centre • **Orquesta Energia** at Tin Pan Alley • **Mustard Smile** at Urban Lounge • **ICP Orchestra** at Yardbird Suite

Sunday

Nov. 18—**Hidden Agenda** at Blues on Whyte • **Crowned King** at Sidetrack Café

Monday

Nov. 19—**Pete Turland** at Blues on Whyte • **Doug Stroud** at Lion's Head Pub • **Tim Becker** at Sherlock Holmes WEM • **Doug Jenson and the Feel Kings** at Sidetrack Café

Tuesday

Nov. 20—**Pete Turland** at Blues on Whyte • **Chris Wynters** at Druid • **Doug Stroud** at Lion's Head Pub • **Joyce Smith and Rodeo Wind** at Longriders Saloon • **Dave Hiebert** at Sherlock Holmes Downtown • **Tim Becker** at Sherlock Holmes WEM • **Doug Jenson and the Feel Kings** at Sidetrack Café

Wednesday

Nov. 21—**Pete Turland** at Blues on Whyte • **Doug Stroud** at Lion's Head Pub • **Joyce Smith and Rodeo Wind** at Longriders Saloon • **Headstones** at Nashville's Electric Roadhouse • **Dave Hiebert** at Sherlock Holmes Downtown • **Chuck Belhulmer** at Sherlock Holmes on Whyte • **Tim Becker** at Sherlock Holmes WEM • **Doug Jenson and the Feel Kings** at Sidetrack Café • **Haven, Blinded** at Urban Lounge

Thursday

Nov. 22—**Pete Turland** at Blues on Whyte • **Tineta and Electric Avenue** at Casino Yellowhead • **Yellow Belly** at Druid • **The Alterations Trio** at Four Rooms Restaurant • **Gamakat** at King's Knight Pub • **Doug Stroud** at Lion's Head Pub • **Billy Ringo and Quickdraw** at Longriders Saloon • **Stash Rock Trio, Red Seed** at Rev • **Dwayne Allen** at Sherlock Holmes Capilano • **Dave Hiebert** at Sherlock Holmes Downtown • **Chuck Belhulmer** at Sherlock Holmes on Whyte • **Tim Becker** at Sherlock Holmes WEM • **New Meanies, 3 Days Wiser** at Sidetrack Café • **Jimmy** at Urban Lounge • **Noche Flamenca** at Winspear Centre

with his newest band, Ball and Chain. The Saturday lineup also features the Drastics (ex-Brewtals), Whitey Houston, the Open Wounds and the Franklins.

"Radio City was always known for trashing their set at the end of the show," Soule says when asked about whether he's planning any dramatic flourishes for the final show, "but we've all had to get good gear to actually play with the other bands we play, so we probably won't trash things. But who knows, maybe you'll see it, I don't know."

Housing project

Andrea House • With Andy Northrup • Uptown Folk Club at Woodcroft Community Hall • Sat, Nov 17 You'd figure that after years spent onstage as an actress, Andrea House would have no problem standing in front of audience as a singer/songwriter.

Ha!

"When you're an actress, you can wear a big hat and funny shoes and hide behind your character," says House, who won a Sterling Award a couple of years ago for her performance in the Rodgers and Hart musical *Babes in Arms*. "When you're singing your own songs, it's like starting over. My songs are based on my own personal experiences and I'm so moved to write songs like that. And to perform those songs onstage, I have to be myself." That, says House, is scary, so she's understandably nervous to be playing her first "real folk club show" this Saturday. Also on tap for her Uptown Folk Club debut is actor/writer/composer/singer/songwriter Andy Northup.

House began playing guitar three years ago and started appearing at open stages and various singer/songwriter events six months ago. She's got an EP out titled *Twilight* (which is apparently selling well at Blackbyrd) and dreams of landing a slot one day at the Edmonton Folk Fest. But just because she's picked up the guitar doesn't mean she's giving up on acting. She can do both at the same time, thank you very much, and also make time to study to become an acupuncturist.

"People really want you to be one thing," she says, "so that when they look at you, they know what you are and it helps them find themselves. So if somebody looks at me across the room and thinks, 'She's an actress,' then they can get in their mindset what to expect. Or if they say, 'She's a musician now,' they can expect something. But I don't think life works that way. And it's really too bad that we aren't more flexible, because I'm an artist and I don't know if I can do one or the other. Life goes through phases and I've worked my whole life to get to this point. I've worked as an actress for so long so I can have the courage to share my own stories, and I share those as a singer/songwriter."

Tickets for the show are $8 in advance (available at Blackbyrd, Cleas's Bookshop and Alfie Myhre's Music) and $10 at the door. Doors are at 7:30, show at 8 p.m.


Andrea House

Mas que *Nada*

Music of Persia and India • Convocation Hall (U of A) • Sat, Nov 17 The world music scene in Edmonton will be getting another boost as Indian and Persian musicians band together for a "Concert of Global Understanding" at the University of Alberta. The show, entitled *Nada-Avaz: The Music of India and Persia*, is designed to celebrate two major musical systems of the world; two forms of music that, over time, have influenced each other in a myriad of ways.

"This kind of idea is one way we bring ethnomusicology to the community," says sitarist Amelia Maciszewski, who is not only performing at the show but is also the organizer. "Performance is the best way to represent my scholarly work and what it is about. We're cultural bridge-builders. This is an act of intercultural communication. *Nada-avaz* signifies the intercultural communication by means of musical idioms that have already proven to be aesthetically compatible. This musical dialogue is our humble attempt at one kind of global understanding, reaching out to our brothers and sisters through the medium of sound. *Nada* is the Sanskrit word for the sound of the universe from which music is derived and *avaz* is the Persian word for voice or sound, and this is a concert for global understanding, because Afghanistan is the crossroads between Persia and India."

The performance will be in three parts. First, Maciszewski will perform Hindustani music; then, Amir Amiri will play Persian classical music on the santoor. (Both will be accompanied by tabla master Uday Ramdas.) In the final session, all three artists will be joined by violinist Tanya Kalmanovitch to perform some original compositions plus a Afghan folk tune.

Originally from Austin, Texas, Maciszewski moved to Edmonton on a post-doctoral fellowship from the U of A. She's been surprised by Edmonton's musical community. "It's like Austin," she says, "except the climate's cold and there's less traffic. But it's a similar kind of community. I've been pleasantly surprised by the amount of music going on and the openness of people. Everybody gets kind of excited about things; people aren't jaded like you expect in a larger city."

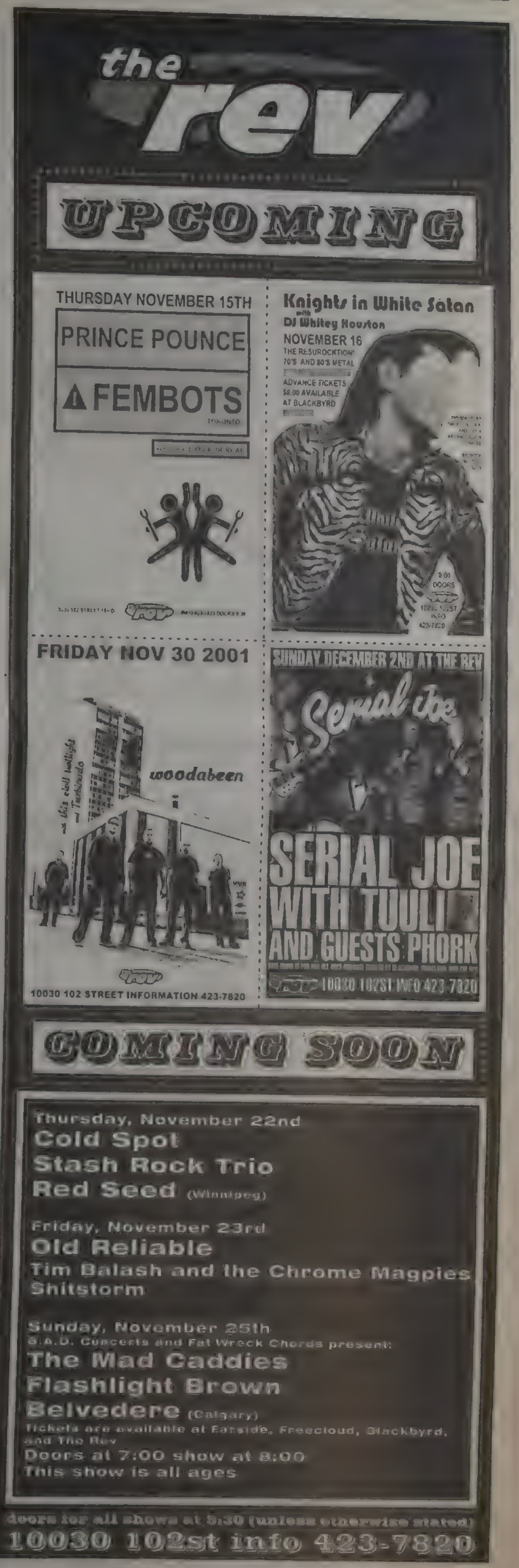
Tickets for the show are $10 for adults and $5 for students and seniors and will be available at the door. Audience members will also be able to make donations to the International Red Cross for Afghan refugees. The show begins at 8 p.m.

Et cetera...

• The Northern Lights Folk Club is holding a show November 17 at the Queen Alexandra Community Hall (10425 University Ave). The featured performer is Ian McDonald with his special guest, CKUA Celtic dude Andy Donnelly. Tickets for the show are $12 in advance (at Alfie Myhre's Music and the Acoustic Music Shop) or $14 at the door. Doors are at 7 p.m.; show at 8 p.m..

• The Yardbird Suite has announced that all of its programming information can now be accessed from its website at www.yardbirdsuite.com.

• Meanwhile, CKUA is expanding its cyberspace presence by doubling the online streaming of its signal. The decision comes after numerous requests from their online listeners, or "streamies." CKUA general manager Ken Regan says the station normally ran 100 streams of RealAudio but every one of those streams would be taken before 9 a.m. Online listeners were based throughout Canada and the world, including fans in Beijing, Boston and Houston. Online listeners were also significant contributors to the station and CKUA figured that they should give the same respect to their online listeners that they give their "conventional" ones. You can stream CKUA by visiting their website, www.ckua.com.



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MUSICWEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca. Deadline is 3pm Friday.
Turn to "More Music" on page 22 for day-to-day listings.

ALTERNATIVE

NEW CITY LIKWID LOUNGE 10161/57-112 Street, 413-4578. FRI 16: Radio City Riot Squad, Generation Condemned, Ball and Chain. SAT 17: Paul Bellows and the Dead Canadas, The Ben Sures Banditos. FRI 23: The Cleats (CD release party), Wednesday Night Heroes. SAT 24: Rayovaq, Hot Little Rocket, Matt Pahl, The Politburo.

REV 10030-102 Street, 424-2851. THU 15: Prince Pounce, Fembots, Lion for Real. FRI 16 (9pm door): Resurocktion: Knights in White Satan, DJ Whitey Houston. TIX $8 @ Blackbyrd Myoozik. THU 22: Seven Year Anniversary Show: Old Reliable, Tim Balash and the Chrome Magpies, Shitstorm. SUN 25 (6pm door): Mad Caddies, Belvedere, Flashlight Brown. All ages event. TIX $15 adv.; $17 @ door.

BLUES AND ROOTS

ALBERTA ROOTS MUSIC SOCIETY Bonnie Doon Community Hall, 9240-93 Street, 420-1757. SAT 24 (7pm door): Lonesome and Then Some, Tom Phillips and the Men of Constant Sorrow, Kevin Smith. TIX $12 adv., $15 @ door. Adv. tickets @ Myhre's Music, Sound Connection, Blackbyrd Myoozik, Clea's Bookshop, TIX on the Square.

THE ATLANTIC TRAP AND GILL 7704 Calgary Trail South, 432-4611. •Every THU (9pm): Open mic night with Leona.

THE BLACK DOG FREEHOUSE 10425 Whyte Avenue, 439-1082. •Every SAT (3-6pm): Hair of the Dog. No cover. SAT 17 (3-6pm): The New Uncas Old Boys. SAT 24 (3-6pm): Mark Reeves.

BLUES ON WHYTE Commercial Hotel, 10329 Whyte Avenue, 439-5058. THU 15-SAT 17: Donald Ray Johnson. SUN 18: Hidden Agenda. MON 19-SAT 24: Pete Turland. SUN 25: My Huge Ass.

CAPITOL HILL PUB 14203 Stony Plain Rd., 454-3063. FRI 16-SAT 17: Cold Feet.

CONCORDIA UNIVERSITY COLLEGE 7128 Ada Blvd., 479-9218, 421-5396. FRI 23 (7pm): Carla Rugg and Her Disciples (rockabilly). All ages event. TIX $7 adult, $5 student, $3 child under 12. All proceeds to I.C.A.R.E.

THE DRUID 11606 Jasper Avenue, 454-9928. THU 15: Suga Kane. MON 19: Traditional Irish Session. TUE 20: Chris Wynters (from Captain Tractor). WED 21: Trio Night. THU 22: Yellow Belly.

EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE 9142-118 Avenue, 471-9125. THU 15: Open stage. SAT 17: Al Brant and Gang.

FATBOYZ 6104 104 St., 437-3633. FRI 16 (9pm-1am): Mr. Lucky. No cover. FRI 23 (9pm-1am): The Shufflehounds. No cover.

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-3378. FRI 23 (7:30pm): Colin Hay (Celtic folk/pop; acoustic guitar, voice). TIX $18 cabaret; $16.50 adult; $15 children/senior.

FIDDLER'S ROOST 99 Street, below the IGA, 433-0049. •Every WED (7.30pm): Django Jam, Gypsy jazz open stage.

FULL MOON FOLK CLUB Bonnie Doon Hall, 9240-93 Street, 438-7410, 420-1757. FRI 23: Stacey Earle. TIX $13 adv., $15 @ door. Adv. tickets @ Tix on the Square, Sound Side Sound.

HONEST MUR'S BAR AND GRILL 8937 82 Ave., 463-6397. •Every THU (9:30-10pm): Open stage w/ Keep Six. All musicians welcome. FRI 16-SAT 17 (9:30pm-1:30am): Hoffman, Brown and Ford (pop).

J & R's GRILL AND BAR 4003-106 St., 436-4403. SAT 24 (9pm-1am): Mr. Lucky.

MEZZA LUNA LATIN CLUB 10238-104 St., 423-LUNA. FRI 16-SAT 17: America Rosa.

NAKED CYBER CAFÉ AND ESPRESSO BAR 10354 Jasper Avenue. •Every THU (9:30pm): Naked on Jasper open stage.

NORTHERN LIGHTS FOLK CLUB Queen Alexandra Community Hall, 10425 University Avenue, 437-2736. SAT 17 (7pm door): Ian MacDonald. TIX $12 adv., $14 @ door. Adv. tickets @ Alfie Myhre's Music, Acoustic Music Shop.

SCRUFFY MURPHY'S IRISH PUB Whitemud Crossing, 485-1717. SAT 17 (3pm): Chris Wynters with Ben Sures. Open stage with Chris Wynters.

SECOND CUP 10303 Jasper Avenue. •Every THU (7:30-10:30pm): Acoustic open stage hosted by Ron Taylor.

SIDETRACK CAFÉ 10333-112 Street, 421-1326. THU 15 (9:30pm): Mazinaw (pop/rock/folk). No cover. FRI 16-SAT 17 (9:30 pm): Crowned King (7-piece with horns). No cover Thu; $5 Fri and Sat. SUN 18 (8:30pm): Sunday Night Live: Crowned King, Killer Comedy, DJ Dudeman. $5 cover. MON 19-WED 21 (9:30pm): Doug Jenson and the Feel Kings. No cover. THU 22-SAT 24 (10pm): New Meanies, 3 Days Wiser (blues/roots/rock). No Cover Thu; $5 cover Fri and Sat. SUN 25 (8:30pm): Sunday Night Live: King Muskafa, Killer Comedy, DJ Dudeman. $5 cover.

SUGARBOWL CAFÉ AND BAR 10922-88 Avenue. •Every FRI original live music. FRI 16: Leigh Friesen and Matt Willsher. FRI 23: Mark Reeves.

UNIVERSITY OF ALBERTA Myer Horowitz Theatre, 451-8000. SUN 25: Presented by Edmonton Folk Music Festival Society. James Keelaghan, Jez Lowe.

UPTOWN FOLK CLUB Woodcroft Community Hall, 13915-115 Ave. FRI 16 (7:30pm door): Songwriter/actors Andrea House and Andy Northrup. TIX $8 member/adv., $10 @ door.

WINSPEAR CENTRE 4 Sir Winston Churchill Square, 99 Street, 102A Avenue, 428-1414. THU 22 (8pm): The World at Winspear: Noche Flamenca, dance, costumes, percussion and song. TIX $32; $29 gallery.

CLASSICAL

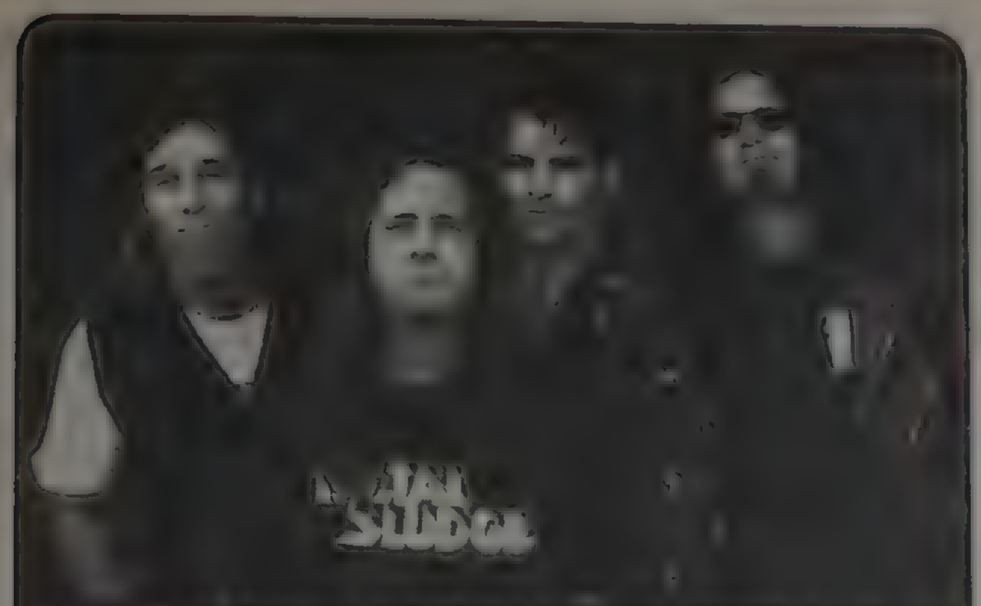
ALBERTA COLLEGE CONSERVATORY OF MUSIC Muttart Hall, 100150 MacDonald Drive, 423-6230, 420-1757. SAT 17 (8pm): Fall Music Festival Feature Recital: Frank Ho (violin), Paul Marleyn (cello), David Tutt (piano).

CALVARY LUTHERAN CHURCH 76 Avenue, 108 Street, 420-1757. SAT 17 (7pm): *In Praise of Music* presented by Cantemus Canada. Featuring all the choirs of Cantemus Canada and guest choirs from rural Alberta. TIX $8 adult; $5 child (12 and under), $10 adult @ door. Adv. tickets @ TIX on

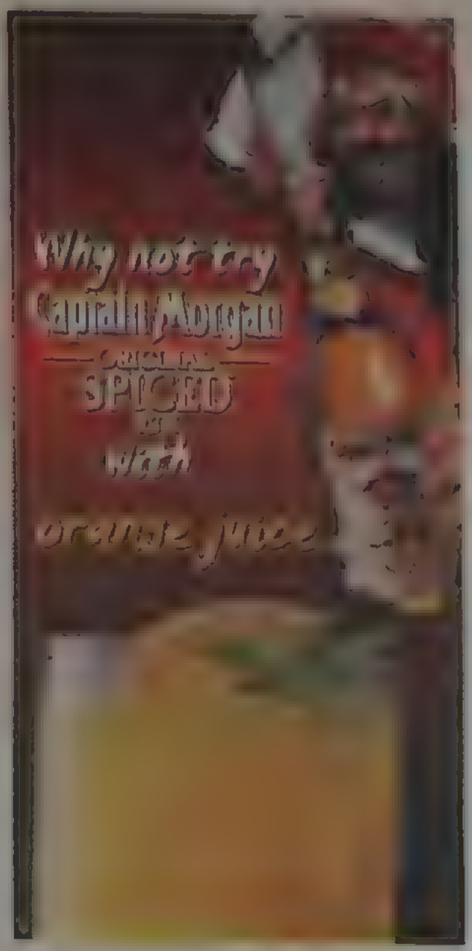
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It was with some surprise that the *Vue Weekly* staff reacted to production manager Lyle Bell when he wandered into the office the other day, gleefully announcing, "The Killer Dwarfs are still around, and they're playing at King's Knight Pub." Yes, he added, the King's Knight Pub on Friday. The legendary 1980s Canadian hard metal band is still alive and grimacing after all these years—they've even got a spanky website at www.killerdwarfts.com. So drop by on Friday if you're hankering for some good old-fashioned thunder metal. Perhaps Mr. Bell will be in attendance. If he is, could you ask him to call the office? We haven't seen him since he wandered out in a daze, saying something about touching a dwarf.





MUSICWEEKLY

Continued from previous page

the Square.

CANTEMUS CANADA Calvary Lutheran Church, 10815-76 Avenue, 420-1757. SAT 17 (7pm): *In Praise of Music.* TIX $8 adult/senior, $5 child; $10 adult/ senior @ door.

EDMONTON CLASSICAL GUITAR SOCIETY Alberta College, 10050 Macdonald Drive, 489-9580. •**Rm. 421.** THU 15 (7pm): Benjamin Verdery (master class). TIX $10 to audit, $25 performers. •**Muttart Hall,** 433-3742, 420-1757. FRI 16 (8pm): Benjamin Verdery. TIX $18, $15 member/student/senior @ The Gramophone, TIX on the Square.

EDMONTON OPERA Jubilee Auditorium, 11455-87 Ave., 429-1000, 451-8000. SAT 24 (9pm), TUE 27 (7:30pm), MON 29 (7:30pm): *The Magic Flute,* Wolfgang Amadeus Mozart. A fantasy world of sorcery, with dungeons and wild animals, mystery and malevolence. Sung in German with English supertitles. TIX $20-$83.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 4 Sir Winston Churchill Square, 428-1414. THU 15 (8pm): On the Edge: Jeans 'n' Classics with special guests The Big Rock Pipe Band. Images of the '60s. SAT 17 (8pm)-SUN 18 (2pm): Super Specials: Verdi's Requiem.

FIRST BAPTIST CHURCH 10031-109 St. FRI 16 (8pm): Royal Canadian College of Organists Members Recital. TIX donation to Young Organists Scholarship Fund.

HOLY TRINITY ANGLICAN CHURCH 10013784 Ave., 438-4259. SUN 25 (1pm): Schola Cantorum Women's Choir, Holy Trinity Church Choir. Free. Reception to follow.

McDOUGALL UNITED CHURCH Banquet Hall, 10025-101 St. •420-1757. SAT 17 (8pm): *All That Is Life:* I Coristi Chamber Chioir. TIX $15, $10 student/senior @ TIX on the Square, The Gramophone, @ door. •468-4964. WED 21 (12:10-12:50): Music Wednesdays at Noon: Trio con Brio (violin, cello, piano). WED 28 (12:10-12:50): Music Wednesdays at Noon: Chanticleer (early music ensemble).

UNIVERSITY OF ALBERTA •**Convocation Hall** Arts Building, U of A Campus, 492-0601. FRI 19 (7:15pm pre-concert intro; 8pm concert): Nan Hughes (soprano), Janet Scott Hoyt (piano). •**Fine Arts Building** Studio 27, centre stairwell, 492-4859. THU 22 (8pm): New Music Concert. David Eagle (aXiO MIDI Controller), Russell Whitehead (trumpet), Laurie Radford (computer, electronics). TIX $10 adult, $5 student/senior.

COUNTRY

LONGRIDER'S SALOON 11733-78 Street, 479-7400. THU 15: Merle Haggard (pre- and post-concert party). THU 15-SAT 17: Chad Klinger. TUE 20-WED 21: Joyce Smith and Rodeo Wind. THU 22-SAT 24: Billy Ringo and Quickdraw.

SKYREACH Concert Bowl, 451-8000. SAT 17: Merle Haggard, Carolyn Dawn Johnson.

JAZZ

FOUR ROOMS RESTAURANT Edmonton Centre, 102 Avenue. entrance, 426-4767. THU 15 (9pm): Don Berner Trio. FRI 16 (9pm): Stephanie Suchy and Mo Lefever. SAT 17 (9pm): The Don Berner Trio. THU 22 (9pm), SAT 24 (9pm): The Alterations Trio.

TIN PAN ALLEY 4804 Calgary Tr. S., 702-2060. THU 15 (7:30pm): Brett Miles Trio (jazz, acid jazz, funk). FRI 16 (9:30pm): Latino dance party: ¡Bomba! $5 cover. SAT 17 (9:30pm): Latino dance party: Orquesta Energia. $5 cover. FRI 23: The Dears (Brit pop from Montreal). SAT 24 (9:30pm): Mocking Shadows (R&B, CD release party). $5 cover.

WINSPEAR CENTRE 4 Sir Winston Churchill Square, 99 Street, 102A Avenue, 428-1414. FRI 23: Swingin' for the blind: George Hayden and the New Orleans Connection, Tommy Banks, Denzil Sinclair, and the Arthur Murray Dancers. TIX start @ $36.

YARDBIRD SUITE 11 Tommy Banks Way, 103 Street, 86 Avenue, 432-0428, 451-8000. FRI 16 (8pm door): Dave Young Quintet. TIX $14 member, $18 guest. SAT 17 (8pm door): ICP Orchestra. TIX $16 member, $20 guest. FRI 23 (8pm door): Bryn Roberts Quartet. TIX $9 member, $13 guest. SAT 24 (8pm door): Bill Jamieson, The Music of Weather Report. TIX $5 member, $9 guest.

ZENARI'S ON 1ST 10117-101 Street, 425-6151. FRI 16 (8pm-midnight): Dan Skakun Trio.

PIANO BARS

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail South, 431-5815. THU 15-SAT 17: Dave Hiebert. MON 19-SAT 24: Doug Stroud.

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Avenue, 463-7788. THU 15-SAT 17: Tim Becker. THU 22-SAT 24: Dwayne Allen.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 10012-101A Avenue, 426-7784. THU 15-SAT 17: Sam August. TUE 20-SAT 24: Dave Hiebert.

SHERLOCK HOLMES WEM Bourbon Street, W.E.M., 444-1752. THU 15-SAT 17: Mark Magarrigle. MON 19-SAT 24: Tim Becker.

SHERLOCK HOLMES ON WHYTE 10341-82 Avenue, 433-9676. •Every SUN (9pm-1am): Karaoke. THU 15: Shane Young. FRI 16-SAT 17: Duff Robison. WED 21-SAT 24: Chuck Belhuimer.

POP AND ROCK

Also see VURB Weekly on page 38.

CASINO EDMONTON 9055 Argyll Road, 463-9467. FRI 16-SAT 17: Allen and Raymond. FRI 23-SAT 24: Robin Kelly as Elvis. No cover.

CASINO YELLOWHEAD 12464-153 Street, 463-9467. THU 15-SAT 17: Clockwerk. TU 22-SAT 24: Tineta and Electric Avenue.

KINGSKNIGHT PUB 9221-34 Ave, 433-2599. THU 15 (10pm): King Ring Nancy. FRI 16-SAT 17: Killer Dwarfs. THU 22 (10pm): Gamakat. FRI 23-SAT 24: Ten Inch Men.

NASHVILLE'S ELECTRIC ROAD HOUSE WEM, 489-1330, 451-8000. WED 21: Headstones. TIX 20 adv., $25 day of @ TicketMaster.

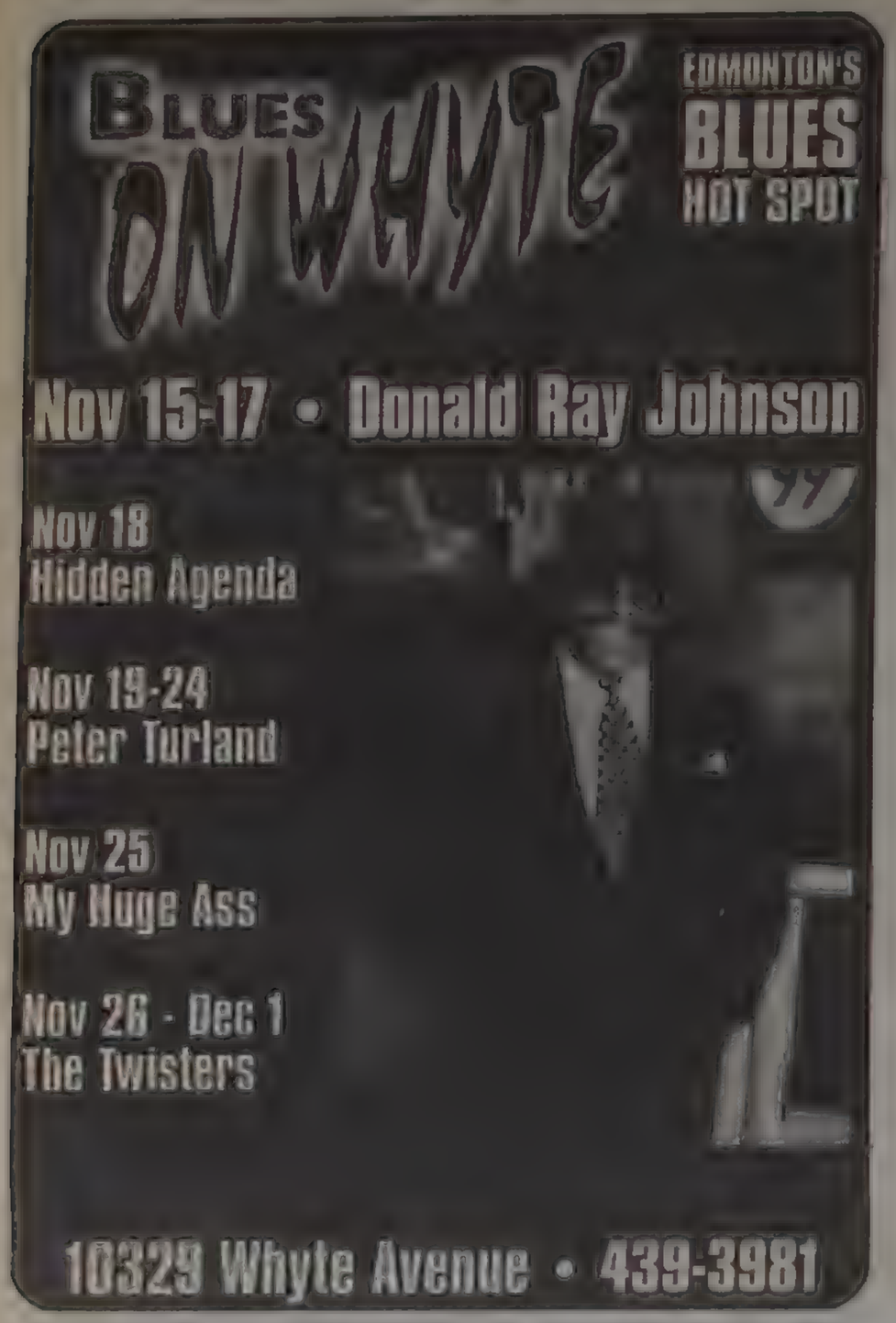
OTTEWELL PUB 6108-90 Avenue, 450-5953. •Every MON (9:30pm): Open stage hosted by Willy James.

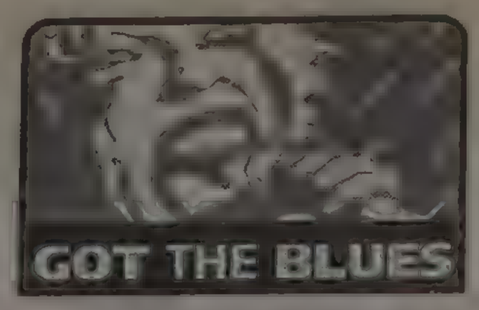
RED'S WEM, 487-2066. FRI 16: Baby Blue Sound Crew. All ages event. SAT 17: Baby Blue Sound Crew. No minors. SAT 24 (8pm door): Econoline Crush, Mudmen. Licensed, all ages event. TIX $18 adv., $21 day of show @ door.

SKYREACH CENTRE 451-8000. SAT 17 (6:30pm door): Rod Stewart.

STARS Upstairs, 10545 Whyte Avenue, 434-5366. FRI 16: Chunk, Idrop, Scilence.

URBAN LOUNGE 8111-105 Street, 439-3388. THU 15-SAT 17: Mustard Smile. $3/$5. TUE 20: Urban Unplugged. $5 cover. WED 21: Haven, Blinded. $5 cover. THU 22: Jimmy (CD release party). $5 cover. FRI 23-SAT 24: Rotting Fruit. $5 cover.





By CAM HAYDEN

Shadows and grog

I hope you got out there and enjoyed yourselves over the last week, blues fans, because there was a ton of talent in town and it may be a while before we see the stars align so propitiously again.

Two SRO nights at the Yardbird for Edmonton's first Harmonica Festival showed people that innovative programming on the blues front can go a long way to keeping the scene hot. The combination of local blowers Scott McCrady, Dave Cantera and Harpdog Brown warmed things up nicely for Mojo Buford, who celebrated his 72nd birthday last Saturday night. Kudos to booker Bruce Stovel and all the other volunteers at the Yardbird for a job well done. When I arrived, over a dozen fans had been turned away from the jam-packed room and nearly everyone stayed until the final note was played.

Meanwhile, a few blocks south, Blues on Whyte was hopping to the sounds of Calgary's Ian Stewart and the Untouchables, not to mention the hundred or so bikes that showed up to make the scene Saturday afternoon. And on the north side of the river, the Sidetrack Café did respectable business with both of the blues acts Michael Purcell brought in to bracket Remembrance Day. Russell Jackson's trio was red-hot when I saw them on Saturday night and Phillip Walker played his usual solid show to decent houses on Monday and Tuesday. Special praise is due to drummer Scott Anderson, who stepped in at the last moment when Walker's road drummer got hung up at the border.

So now what, you may ask? Well, there are still a few interesting upcoming dates to circle on the calendar. Calgary's Mocking Shadows must have shown B.B. King a thing or two when they opened for him in western Canada a couple of weeks ago, because they have been asked to open for him on the eastern Canadian leg of his current tour. The Shadows also have a brand-new disc out titled *Long Way;* the official Edmonton release of the recording takes place Saturday, November 24 at the Capitol Hill Pub on Stony Plain Road. Meanwhile, Don Johnson finishes off his week at the Blues on Whyte this Saturday and then it's a week of rockabilly with the talented Pete Turland and his group.

If you have yet to check it out, drop by the Sidetrack for the Saturday afternoon jam session. (Last Saturday, for instance, featured some of the best playing I've heard at a jam in quite some time. A special guest gets showcased each week and the players I saw were having a great time and laying down some fine vibes.) Usually the show is hosted by Mike Lent, but his brother Tim will get the nod for the next couple of weeks while Mike is away "on assignment." The Sidetrack jam kicks off at 3 p.m. every Saturday, except in December when things get underway just after noon.

If you're in the mood for something a little different, may I suggest taking in *Big Mama: The Willie Mae Thornton Story* at the Roxy Theatre now through December 3. I had a chance to chat with musical director Tim Williams and keyboard player Ron Casat recently and this play is a must-see event for blues fans. Accomplished actress and singer Jackie Richardson plays the role of Big Mama Thornton, best known today for her original version of "Hound Dog" (about two years before Elvis had a hit with it) and "Ball and Chain," later a hit for Janis Joplin. The play is set one Christmas Eve at a Thornton performance; as Williams explains it, "Big Mama has had just enough, but not too much to drink, she works the band, the crowd and herself. It's 95 minutes, no intermission, and covers 18 Big Mama Thornton songs." Sounds good to me. I'll see you there. (At the very least, be sure to read our full-length preview of *Big Mama* on page 47.)

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight on the CKUA Radio Network, 94.9 FM and 580 AM. He is also a partner in Blues International Ltd., producers of Edmonton's Labatt Blues Festival.

Edmonton OPERA

Explore Our World

www.edmontonopera.com

"List of things to do before I'm 40"

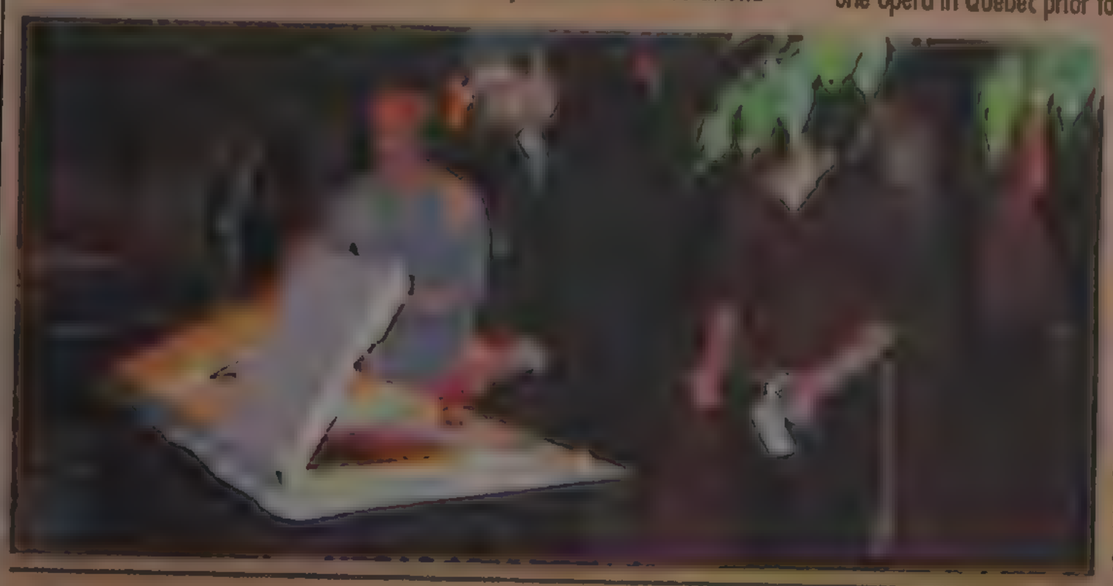
Edmonton Opera's Explorers' Club – A winning combination!

By Julie Naylor

Seeing an opera was on 23 year old Misty Mutsky's "List of Things to do before I am 40".

She got the chance to check it off her list when she was introduced to Edmonton Opera's Explorers' Club at the Edmonton Women's Show this fall. "I took advantage of their offer" said Misty, "and saw my first opera, Rigoletto, in October. I was intoxicated by its sheer brilliance."

Misty is part of a growing number of 18 to 34 year olds who are attending the opera as part of the Explorers' Club. Currently in its 3rd year, the program is designed to make opera accessible and affordable to 18 to 34 year olds, a demographic which historically has not come out in droves to the opera. With Explorers' Club memberships doubling since its inception, it is clear the club has hit a responsive chord.



Here's how it works. A membership entitles members to one free ticket to any of the four productions of the season, as well as the opportunity to purchase up to two more tickets per production at only $20 each. To keep the program flexible for its members, tickets are purchased one hour before the performance allowing the member the choice of which night they want and their choice of available seats.

"The formula is great," says new member Eric Parent, who had only attended one opera in Quebec prior to moving to Edmonton, and now plans to attend all four productions. "It extends to guests too, and as a result I can share the pleasure of a night at the opera with different friends. Some have never attended the opera before and are now thinking of subscribing."

In addition to making opera accessible and affordable, the club also encourages members to find out more about opera and the specific production before attending. Each member receives a ticket to each of the Edmonton Opera Overtures. "The overtures are wonderful informative sessions that give a behind the scenes look at the actual opera," comments



Pam Ollenberger. "One of my favorites was the flamenco demonstration for Carmen." Held a few weeks prior to the opera at Alberta College, the Overtures provide an opportunity to ask questions of the creative team and hear selections from the opera - a great way to become familiar with the production before attending.

As a way for club members to meet and interact with one another, Edmonton Opera hosts a reception during the Tuesdays and Thursdays intermissions. It is offered exclusively to members of the Explorers' Club, and provides a gathering place for discussions while members sample product from sponsors The Funky Pickle and Big Rock.

Perhaps it's said best by second year member Jocelyn MacLean, "It's my kind of club! Pizza, beer and opera. I thought everyone knew that's a great combination."

Move over Harry Potter, Mozart's *The Magic Flute* is Coming to Town!

By Jill Peterson

A fantasy world of sorcery with dungeons, and wild animals, mystery and malevolence...sounds like a Harry Potter adventure? Actually, it's Mozart! *The Magic Flute* is the genius of Mozart at its best.

This beloved fantasy features John Tessier as Tamino, Jackalyn Short as Pamina, Curtis Olds as Papageno and Gary Relyea as Sarastro. Sung in German with English subtitles. This magical journey from its opening ominous chords to the triumphantly brilliant final cord, takes the audience on a wild ride through Mozart's musical and theatrical imagination.

Mozart's *The Magic Flute*

Presented By: Edmonton Opera
Director: David Gately
With: Derek Beaton, Lary Benson, Marianne Bindig, Keith Boldt, Robyn Driedger-Klassen, Royanne Dupuis, Curtis Olds, Karen Reis, Gary Relyea, Jackalyn Short, John Tessier, David Watson, Karen Ydenberg.
The Edmonton Symphony Orchestra & Edmonton Opera Chorus
Conductor: Ty Paterson
When: November 24th at 8:00PM, 27th at 7:30pm, and 29th at 7:30pm
Where: Northern Alberta Jubilee Auditorium

Former Edmonton Opera Chorus member tenor John Tessier will take on the role of Tamino. This is Tessier's first mainstage role with Edmonton Opera, although he is no stranger to role having recently played Tamino for Pensacola Opera. Canadian soprano, Jackalyn Short will make her debut in the role of Pamina. New comer to the Edmonton stage is American baritone Curtis Olds, who portrays the colorful bird catcher Papageno. Well known Canadian bass-baritone Gary Relyea is Sarastro, a role he most recently played with the Vancouver Opera. David Gately directs this production, while conductor Ty Paterson leads the Edmonton Symphony Orchestra. This dynamic duo last teamed up in Edmonton Operas production of *Hansel and Gretel*.

With sorcery and fantasy, this magical journey blends childlike adventure and profound symbolism in a celebration of wisdom, loyalty, and love. Mozart's *The Magic Flute* will leave the audience spellbound with delight. Tickets are still available at the Edmonton Opera Box office at 429-1000.



FUNKY OPERA QUIZ

A little song...

"Nessun dorma" Celal's aria from Puccini's opera *Turandot* became the anthem for the BBC World Cup Soccer tournament in 1990.

1. Do you know which Jack Nicolson film "Nessun dorma" was also heard in?
2. What movie, featuring Cher, has several numbers from Puccini's opera *La Bohème* in its score?
3. In what opera do the husband and wife change sexual roles? For extra credit, how many children does he bear as a woman?
4. In Mozart's opera *Don Giovanni*, how many women has the Don claimed to have slept with in Spain alone?
5. From what opera is the famous tune "Here comes the bride" taken?

More Opera in the movies...

6. "O mio babino caro" from Puccini's opera *Gianni Schicchi* was heard in which recent British film?
7. An opera intermezzo, just for orchestra alone, was used in the movies Raging Bull and Godfather III. Name the opera.
8. The movie The Bad News Bears used the overture from what famous opera as its theme?

Meet the Composers...

9. How many operas did Beethoven write? Can you name it/them?
10. Jacques Offenbach died suddenly before the opening of his last and most famous opera. Can you name it?
11. What famous Baroque composer died from gout after he apparently struck his foot with a long stick with which he kept time to the music?
12. What 20th century operetta has had the greatest number of uninterrupted, consecutive performances of any opera so far?
13. Which famous rock star performed in Broadway in a production of The Three Penny Opera?

Answers on back page

3 Pac Ticket Packages

For those of you who haven't purchased your season tickets to Edmonton Opera, It's not too late. Edmonton Opera's 2001/2002 season opened with a bang and the rest of the season promises to be just as exciting. Although our season has already begun 3 Pac ticket packages are now available. These packages offer the remaining productions at reduced ticket prices, which can save you up to 25% over single ticket pricing on the same dates, much to your advantage.

Subscribers also get the following benefits:

•Guaranteed seats for the entire season.
•Front of the Line Privileges: Only subscribers can buy extra tickets for any opera they want.
•Hassle-Free Parking: Subscriber are eligible to purchase a season parking pass.
•Ticket Exchange Privileges: Only subscribers can exchange tickets to another performance of the same opera.
•Subscriber Benefit Card: Only subscribers have a special benefit card that brings savings at participating retailers.

Prices for 3 Pac packages is as follows:

	Adult Price		Student, Senior, Group Discount Price	
	Regular	Ticket Discount		
A	$219.75	A	$164	
B	$177.00	B	$132.50	
C	$141.75	C	$106.50	
D	$99.75	D	$74.50	
E	$58.25	E	$43.50	

If you want to guarantee yourself 3 fabulous nights of entertainment please call our subscription line at (780) 429-1000. Phone lines are busy, but our staff are always ready to help you.

Edmonton Opera Rigoletto is Very, Verdi Good



By Jill Peterson

Edmonton Opera's season opener *Rigoletto* engaged the audience with a fabulous performance. At the heart of this tragic opera is the sweeping emotional tale of a father's love betrayed and a daughter's life destroyed by love and lust, innocence and duplicity.

This classic opera heralded as Verdi's greatest work, featured Jason Howard as Rigoletto, Lyne Fortin as Gilda, and Carlo Scibelli as the Duke of Mantua. Sung in Italian with English subtitles, Verdi's romantic tragedy was performed at the Northern Alberta Jubilee Audiitorium on October 20, 23, and 25.

It's hard to believe that Welshman, Jason Howard was a newcomer to the role of Rigoletto, his performance of the doomed hunched-backed jester was perfectly portrayed. His voice powerful and rich, his acting perfectly placed to accompany the music. Howard was thoroughly convincing in his role.

Quebec native, Lyne Fortin's role as Gilda, Rigoletto's daughter was astounding. Her voice gripped the audience in her performance of the aria 'Care nome', which left them breathless in awe, with long ovations in each of the three performances. Fortin portrays Gilda as an innocent, unworldly girl who is blinded by love. The combined performances of Howard and Fortin allowed the audience to feel the bond between father and daughter as Verdi had intended it.

Setting the stage for this brilliant performance was director Henry Akina of Hawaii Opera Theatre, who took a fascinating symbolic spin to the tale of *Rigoletto*. Introducing voiceless children to the stage, played homage to Victor Hugo's La roi s'amuse of which the tale of *Rigoletto* is based, was in the view of this critic a wonderful addition.

The set of *Rigoletto* was masterfully designed. Edmonton Opera's Rigoletto was a wonderful production, if the remaining 3 productions are nearly as good as *Rigoletto*, than Edmontonians have a spectacular opera season to look forward to.

A Gift of Luxury...

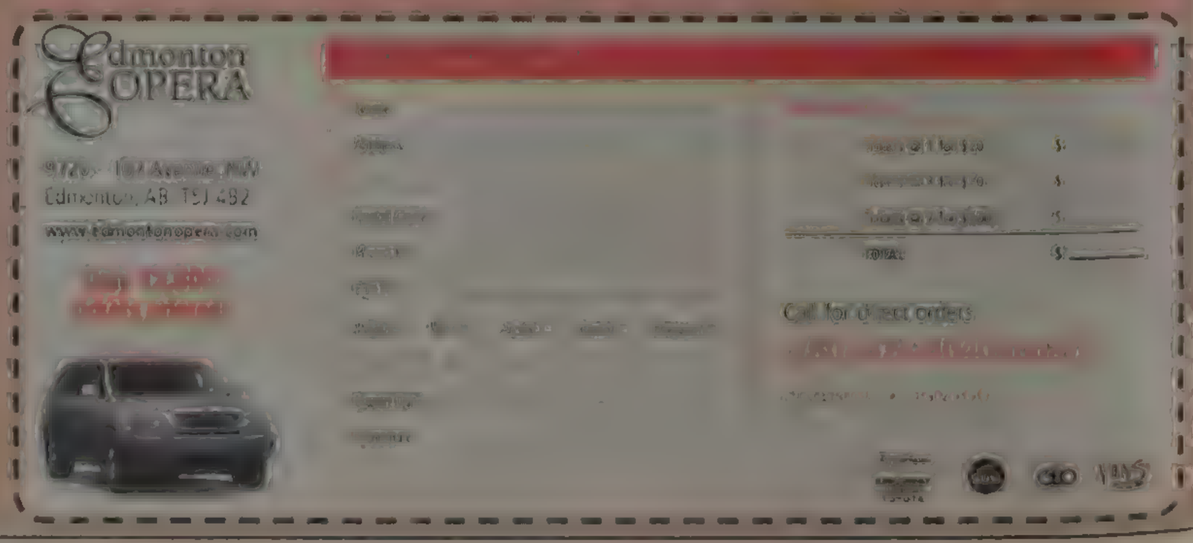
We all have that one person on our Christmas list that has everything... that impossible person to buy for! How about a gift of luxury, a Lexus perhaps, or a seven day escape to Honolulu, or how about an evening on the town filled with fine dining and tickets to a gala at the Winspear Centre. Here is your answer, tickets for Edmonton Opera's Lexus Luxury Lotto are now on sale.

Lexus with its relentless pursuit of excellence is proud to sponsor once again the grand prize for the 2001/2002 Lexus Luxury Lotto. The RX300 has the versatility, safety and performance expected of an SUV but takes the 4x4 concept to a new level by blending state-of-the-art 4x4 capabilities with the ultimate in luxury, comfort, performance and reliability, a true Lexus luxury automobile. You or a loved one can drive away in a new 2002 Lexus RX300 on June 27, 2002.

A week before the grand prize draw one lucky ticket holder and a friend will be on their way to relax on a seven day escape to one of the most beautiful destinations in the world, Honolulu, Hawaii, thanks to Geo Ungloble Travel. Surf the world's biggest waves, snorkel in a Lagoon, hike into a dormant volcano, golf at a dozen championship courses, experience traditional Hawaiian culture take part in a luau, or just laze in the sun on the famous Waikiki Beach. From dusk till dawn Honolulu will enchant you with all it's charm, romance and excitement.

Be sure to get your tickets early, with the first early bird draw taking place on January 8, 2002. You do not want to miss your chance to be swept away for an evening of fine dining and mingling with stars. On Saturday, January 19, 2002, you and three friends will experience this night to remember. A limousine will be your chariot for the evening and your first destination is the warm, rich ambience of Von's Steak & Fish House for an amazing dinner. Next, you are off to attend Edmonton Opera's, *G&S at the Winspear*. This gala night of Gilbert and Sullivan will tickle your funny bone and have you toe-tapping from start to finish. Following the gala, you will mingle with the stars at our private reception.

Ticket's for this annual fund raising event are on sale now, with only 12,300 tickets printed chances of winning are excellent (1 for $20, 3 for $50 or the best deal 7 for $100). Look for the Lexus Luxury Lotto displays at shopping centres around Edmonton, at the Men's Show (November 26, 24 & 25) or in your mailbox. Get a jump-start on your Christmas stocking stuffers by ordering your tickets now, call the Edmonton Opera office at 424-1040.



Gilbert and Sullivan Gala Guarantees A Toe Tapping Good Time!

By Jill Peterson

Patter songs and tongue twisters, deception and delight, melodies and mayhem are in store at Edmonton Opera's

G & S at the Winspear

Presented by: Edmonton Opera
Director: Brian Deedrick
With: John Avey, Hedi Breier, Ben Butterfeild, Mark Pedrotti, Marcia Swanston
The Edmonton Symphony Orchestra
& Edmonton Opera Chorus
Conductor: Peter Dala
When: Saturday, January 19th, 2002 at 8:00
Where: Francis Winspear Centre for Music

G&S at the Winspear, with select pieces from Gilbert and Sullivan's works. Heralded as one of the greatest librettist & composer teams in the history of lyric theatre, Gilbert and Sullivan, stand for a different type opera. Their rare harmony of words and music is what makes their works entirely unique. Gilbert and Sullivan's operas are the work not of a musician and his librettist nor of a poet and one who sets his words to music, but of two geniuses.

Popular stage director, Alberta born, Brian Deedrick, returns to Edmonton to direct this semi staged production. Brian most recently directed *Cosi Fan Tutte* for Edmonton Opera, and is set to direct Edmonton Opera's production of *The Merry Widow*, which hits the stage in April 2002. Another Edmonton Opera favorite, conductor Peter Dala, who conducted *Cosi Fan Tutte* and *Pirates of Penzance*, will return to conduct *G&S at the Winspear*. When asked to comment about the G & S at the Winspear, Mr. Dala said, "Everyone attending will leave one of North America's greatest concert halls humming and whistling these well known tunes". Performing at Edmonton Opera's G&S at the Winspear will be tenor Ben Butterfield -who played Ferrando in *Cosi Fan Tutte* and Fredric in *Pirates of Penzance*, baritone John Avey -who played the father in last season's production of *Hansel & Gretel*, baritone Mark Pedrotti -who starred as Don Alfonso in *Cosi Fan Tutte*, as well as soprano Heidi Breier and mezzo soprano Marcia Swanston.

From *Pinafore* to *Pirates*, from *Mikado* to *Gondoliers* this Gala at the Winspear will tickle your funny bone and have you toe tapping from start to finish. This is a one night only engagement with limited seating available you can contact the Winspear Box Office at 428-1414.

Opera 101 - Get Educated!

Opera 101 - that wasn't a subject when I was in school. But for many years thousands of teachers and students in Edmonton and the surrounding areas have taken advantage of Edmonton Opera's Education Program. Last year alone, more than 4,500 students, including groups from Cold Lake, Red Deer and Fort McMurray, attended the Final Dress Rehearsal Series.

The program is designed to, you guessed it, educate young people in opera. Study guides are prepared for each production, which integrate opera into the life of the times, be it social studies, music, general studies, politics or religion, and sent to the teachers. As time and schedules permit, artists and members of the Edmonton Opera Chorus go out to schools to enhance student educational experiences with respect to the arts.

But come on, how much fun is classroom learning when you're trying to teach something like opera. You need to hear it, see it, live it, to totally get it. So, after sitting in the classroom talking about opera, the students pack themselves up and head to the Jubilee Auditorium for the final dress rehearsal. Here they get to experience the opera. Kristine Erickson is currently a Grade 5 student at OLPH School and has attended numerous dress rehearsals over the past 3 years. "Going to the opera is really fun and fantastic. I especially like the funny parts," she says. "It's very emotional and you can always tell what's happening, even if you don't understand what the singers are saying."

Harvey Diduch, a teacher at Archbishop MacDonald, has been coordinating the opera program in his school for 3 years. "As soon as classes start back in September", he says, "kids approach me asking when the operas begin. From what I hear from them it's cool going to the opera, and it has now become what they call a 'Mac thing'."

It's a credit to the teachers, parents and organizers who often take their own time to do background research and use their classroom time to go over the study guides with the students. Other teachers use the dress rehearsal as an opportunity to bring their drama, music, lighting or set design students. John Madill an Instructor at Grant MacEwan College has previously attended with Grant MacEwans's Theatre Production Program. "It's a credit to the Edmonton Opera," says Madill, "that its concern with education coupled with the highest possible production standards, make it a valued member of Edmonton's arts community."

So, if you would like to get your child involved talk to their school about participating, or if you are a teacher give Edmonton Opera a call at 424-4040… a world of opera awaits!



A masterpiece becomes an extraordinary piece of music theatre

This coming March Edmontonians have a real treat in store for them. Steinbeck's well-known and much loved novel is set to music in Carlyle Floyd's Of Mice and Men. Presented by Edmonton Opera the production will be the Canadian Premier and features a stellar cast.



Steinbeck's towering novel is overwhelming when supported by the dramatic and musical genius of Mr. Floyd who is one of the foremost composers and librettists of opera living in the United States today. His nine music theatre works combine penetrating social commentary and psychological insight supporting melodies imitative of various American folk genres.

Bob Binnendyk, Chair of the Edmonton Opera Board says "Edmonton Opera is delighted to be bringing the Canadian Premiere of Carlye Floyd's production of John Steinbeck's beloved novel "Of Mice & Men". We see this as an opportunity to present a new and exciting opera to Edmontonians. We are sure they will enjoy it immensely."

The production features a stellar cast. Mark Thomsen, last here as Hoffman in the *Tales of Hoffman* portrays Lennie Small, and making his debut with Edmonton Opera as Lennie's buddy George Milton is Steven Powell. Other cast includes Michel Corbeil, Ryan Allan, Barbara Shervis, David Watson and Anthony Flynn. Edmonton Opera's former Artistic Director Michael Cavanagh returns to direct and Maestro Christopher Larkin will lead the Edmonton Symphony Orchestra.

The music is emotionally charged from the beginning to the end of this magnificent telling of Steinbeck's classic story of two farm workers, George Milton and Lennie Small, in their struggle and ultimate failure to achieve their dreams in a hard and cruel world. Don't miss this opportunity to experience this powerful story in a fully staged operatic production!

Calendar of Events

To order your tickets for any of these events call, The Edmonton Opera Box Office: 429-1000

November 8, 2000 - June 27, 2002
Lexus Luxury Lotto tickets are on sale
1 for $20, 3 for $50 or 7 for $100

November 11
Opera Overture – The Magic Flute
Muttart Hall, Alberta College - Tickets: $8

November 18
Opera Brunch – The Magic Flute
Crowne Plaza Hotel
Tickets: Adult $47.50 & Children $38

November 24, 27 & 29
The Magic Flute - Jubilee Auditorium
Tickets starting at $20

2002

January 8
Lexus Luxury Lotto – 1st Early Bird Draw
G&S Gala Package (valued at $1,000)

January 19
G & S Gala at the Winspear - Order through the Winspear Box Office: 428-1414

February 24
Opera Overture - Of Mice & Men
Muttart Hall, Alberta College - Tickets: $8

March 3
Opera Brunch - Of Mice & Men
Crowne Plaza Hotel
Tickets: Adult $47.50, Children $38

March 8, 12 & 14
Of Mice & Men - Jubilee Auditorium
Tickets starting at $20

March 24
Opera Overture - The Merry Widow
Muttart Hall, Alberta College - Tickets: $8

April 7
Opera Brunch - The Merry Widow
Crowne Plaza Hotel
Tickets: Adult $47.50, Children $38

April 10
Edmonton Opera's Spring Fashion Show
Crowne Plaza Hotel

April 15, 16 & 18
The Merry Widow - The Jubilee Auditorium
Tickets starting at $20

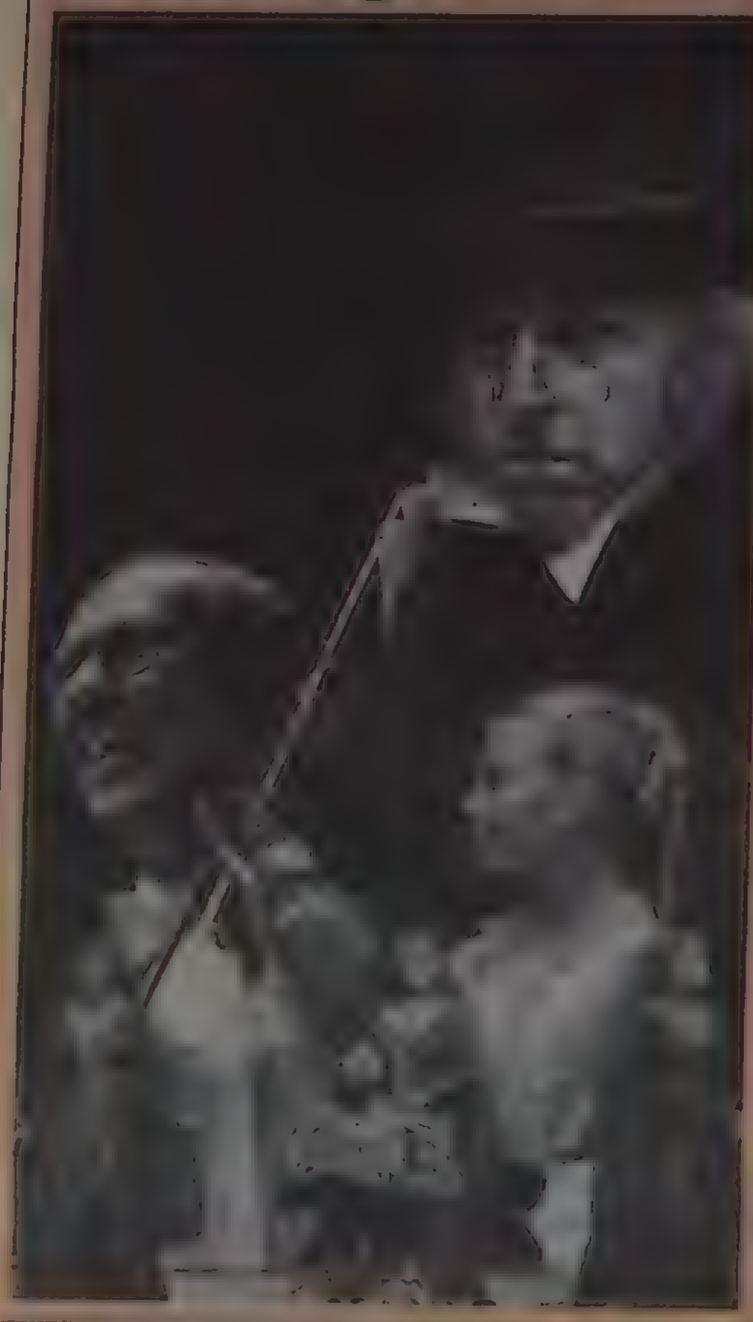
April 19
Golf Team Give Away
Grand Prize Package Valued at $3,000
Annual Golf Classic at Jack Nicklaus', Northern Bear Golf Club - Tickets: $150 each

May 12
Of Mice & Men Gala
The Northern Boy at 9:00

June 20
Lexus Luxury Lotto - Grand Prize Draw
An Escape to Europe for two valued at $5,000
(valued at $2,850)

June 27
Lexus Luxury Lotto – Grand Prize Draw
Lexus RX300 Luxury Vehicle
(valued at $53,020)

Feeding The Body & Soul



4 Edmonton arts organizations pull together for the Food Bank

Last year, Edmonton's Food Bank collected, stored, repackaged and redistributed just under two million kilograms to over 125 agencies, churches and food depots. The Food Bank is a collaborative community response to food gathering, food drives, program coordination and client contact with other helping groups.

This holiday season 4 of Edmonton's arts organizations are joining hands with the Food Bank in Feeding the Body & Soul, a food bank arts drive. Alberta Ballet, The Citadel Theatre, Edmonton Opera and Winspear Centre are partnering during the festive months to gather items for this worthy cause. Throughout November and December these organizations are encouraging their patrons to bring with them non-perishable items for the food bank when attending a performance. These are the productions offered up in Feeding the Body & Soul

The Magic Flute - Edmonton Opera
November 24, 27 & 29
Call 429-1000 or 451-8000 for performance times and tickets.

A Christmas Carol - The Citadel Theatre
November 24 through December 30
Call 425-1820 for performance times and tickets.

Christmas at Winspear Centre - Winspear Centre (various performances)
November 30 – December 22
Call 428-1414 for performance times and tickets.

The Nutcracker - Alberta Ballet
December 12 – 16
Call 451-8000 for performance times and tickets.

Time Well Spent

Listening to her radio as a teenager began Risha Milo's love for opera. Through out the years opera has remained a passion and she now enjoys sharing her love, appreciation and knowledge of opera with as many people as possible.

Each year Milo volunteers over 300 hours of her time with Edmonton Opera. Through volunteering, she becomes an ambassador for opera, her enthusiasm and insight makes it enjoyable to educate and open new minds to this genre.

To help broaden her scope of opera, Milo makes it a priority to attend the Opera Overture that accompanies each Edmonton Opera production. This deepens her appreciation for opera by providing insight into the composer, the plot, characters and all of the details involved in the production. The Opera Brunch is also a wonderful way to learn more about the cast, enjoy some of their favourite songs and spend time with other opera enthusiasts. "After my opera experience, the overture, the Opera Brunch and the actual production I feel a surge of artistic inspiration in my personal life" says Milo.

Milo wants to keep opera a strong, vital part of the Edmonton's arts community and volunteering is a rewarding and fun way for her to help. There are many ways that Milo supports Edmonton Opera, she sells tickets for the Lexus Luxury Lotto, assists at the annual golf tournament, works in the office and is there to help with most any other event that is developed during the season.

If you think, that volunteering may be a way for you to be apart of Edmonton's vibrant arts community contact Joanne Hamel, Special Events/Volunteer Coordinator at 424-4040 or through email at joanneh2002@yahoo.com.

A Peak Behind the Scenes: The Dala Files

For many of us work means computers, photocopiers, faxes and phone calls but there are other for whom work means something entirely different. Peter Dala is one of those people. As a conductor, repetiteur and chorus director, work means music.

Imagine jet setting around the world, well Dala has done just that. His conducting career has taken him around the world and has included engagements with Orchestre Philharmonique de Monte Carlo; Brooklyn Philharmonic, New York; Peking Philharmonic, China; Jerusalem Symphony, Israel; Singapore & Hong Kong Festival of the Arts; National Ballet of Hungary as well as a 6 year stint as Conductor at the Hungarian State Opera. There he conducted between 40 to 60 performances of both ballet and opera per year.

Like many musicians, Mr. Dala began developing his career at a very early age. Born in Toronto, Mr. Dala began to study music at the age of 7. He attended St. Michael's choir school where in addition to the schools singing requirements he studied piano, violin and organ. After graduating Dala moved to London, England where he studied piano and conducting at the Royal College of Music for 5 years. While attending school he was the repetiteur for the Royal Ballet School.

While still enjoying a very successful career in Europe Dala felt like it was time to come home. In 1997 he moved to Edmonton to take on the position of Chorus Director/Repetiteur for Edmonton Opera. Also in 1997 he had his conducting debut with Edmonton Opera with *Romeo et Juliette*. Since that time he has conducted *The Tales of Hoffman, The Pirates of Penzance* and *Cosi Fan Tutte* with the company. This year he will also conduct *The Merry Widow* and G & S at the Winspear as well as conducting *The Nutcracker* with Alberta Ballet.

As the Chorus Director Mr. Dala must ensure the Chorus knows their music prior to the start of staging rehearsals. In addition to teaching them the music, pronunciation is a big part of chorus preparation as the singers are often singing in languages that they don't speak. "In Edmonton we have a non-professional chorus and it's members come from all walks of life," says Dala "working with the Chorus can be challenging but it's also a lot of fun." He's quick to add that the non-professional status is no reflection on their quality. It simply means that these people don't make their living singing but they all take the commitment quite seriously.

2-3 weeks prior to opening a production the principal cast arrives and staging rehearsals begin. Dala then plays his other hat. Singing rehearsal begin with piano only, the orchestra isn't brought in until the final 2 rehearsals. Mr. Dala is the man at the keyboard. The repetiteur must play at all rehearsals and often this can mean 12 hour days. "For me the preparation begins well before a note is sung. I must know the music inside and out, there is simply no time for mistakes once rehearsals begin" says Dala.

While the pace can be gruelling and the hours long Dala wouldn't have it any other way. "My position with Edmonton Opera allows me to work primarily in one city," says Dala over a pint after rehearsals. "While I hope to continue to expand the list of companies for which I conduct, for now it suits me to have a place I can call home."

FUNKY OPERA QUIZ ANSWERS

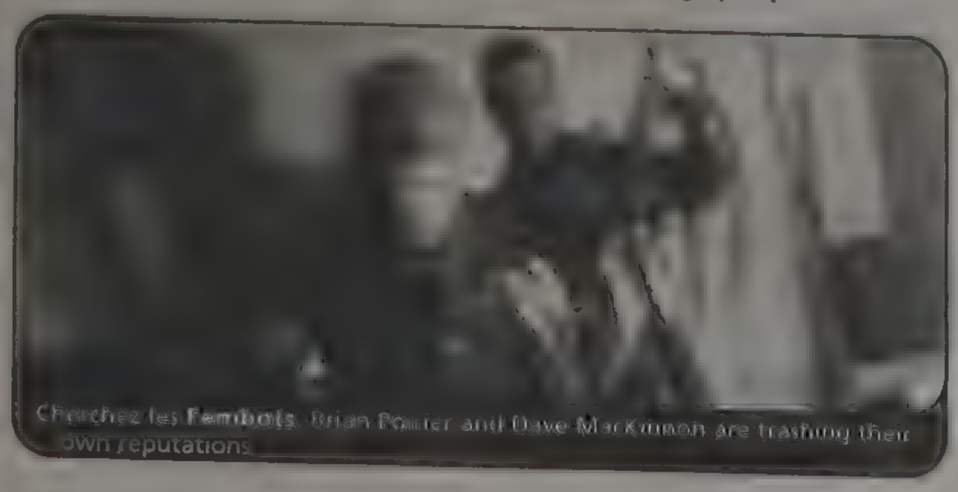
1. The Witches of Eastwick
2. Moonstruck
3. The Breasts of Tiresias by Francis Poulenc
4. 1003
5. Lohengrin by Richard Wagner
6. A Room with a View
7. Cavalleria Rusticana by Pietro Mascagni
8. Carmen
9. 1 – Fidelio
10. The Tales of Hoffmann
11. Jean-Baptiste Lully
12. Ivanhoe by Arthur Sullivan ran for 160 consecutive performances
13. Sting

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Listening to trash

The Fembots give a new meaning to the term "throwaway pop hit"

BY GABINO TRAVASSOS


Cherchez les Fembots: Brian Poirier and Dave MacKinnon are trashing their own reputations

Brian Poirier is King of the Luddites! On his maiden tour of the prairies as half of (Bionic Woman's robotic clone enemies) the Fembots, his subjects are expected to bring musical junk to the Rev as an offering.

"Anything is musical, if you're looking for it," he says. While the Fembots' experimental electronic country punk set chews through a reel-to-reel every month, they would be pleased with donations of speaker wire, turntables, answering machines or anything that makes an interesting sound. Barring that, they'll be checking out every pawnshop in the city.

junk rock
preVUE

"Nonstop junk shops—that's part of the tour," Poirier says. "In Toronto, everything's been picked over. Prices have tripled. We used to buy reel-to-reel machines for 10 dollars apiece, but you can't find them anymore. If you have any junk you want to bring, sure."

After the release last year of their labour-intensive cut-and-splice CD *Mucho Ciudado* and the buzz after an impressive live show at CMJ in New York, the Fembots expect to release their second CD in the spring. They've had some luck in England selling song slices to an advertising agency, but that doesn't mean they're going to turn their lo-fi recording studio into a progressive computerized editing suite.

"I know people who have that gear," Poirier says, "and it always seems to take them 10 times longer to do anything. I walk into our little studio, and say to Dave [MacKinnon], 'I wanna do this sound.' Or I bring something in and we put it onto a piece of tape, Dave takes the tape apart with a razor blade and puts it together. And we just cross our fingers. And hope it's in the right rhythm. I think we're more hands-on, working-class kinda guys. We do schlepping jobs, and the hands-on approach makes more sense to us. I see things like computers and get confused."

Workers' composition board

In fact, the odd, ambient blues music they create is partly inspired by the rhythms of the workplace. "I've been in and out of a lot of factories," Poirier says, "and there's kind of a lonely, mechanical factory feeling. Just chugging along kind of aimlessly, but there's some beauty to that. It keeps chugging along, and it's never-ending." Which reminds him of his first band. "We had this one songwriter who wrote the same song over and over again, and we had to find ways of retooling it."

In addition to requests from friends to "Fembotize" their songs, they also graft the Fembot thing onto other bands, and even rework themselves once in a while. "It's interesting to straighten out the songs we do. Make them into the kind of normal rock format. Every time we try and do something like this tour, we retool it. We did a theatrical piece with some friends of ours—one of the songs on the next album was written for that. It had to do with work and the work environment. And we're trying to do a weekly series in Toronto soundtracking silent films, but it's really hard to get the movies."

Does the Rodent King have rabies?

On Friday night, expect to see two guys with guitars and what looks like the entire contents of a cluttered garage dumped onstage. Reels of tape will spin, old musical toys salvaged from the trash heap will perform once again, sort of like the junkyard *Nutcracker*. "At the moment, we have a lot of real instruments in the studio," says Poirier, somewhat surprisingly. "We're getting a lot of interesting drum parts and normal instrument sounds that we can play along to."

That direction might seem bizarre to the fans who know them for their wild toys, but Poirier doesn't see what all the fuss is about. "People ask about our balloon solo or the Teddy Ruxpin doll," he says, "and forget that we're trying to write songs more than anything else. Maybe the whole next album will be Dave and I with two guitars. People come expecting all the gimmicks and realize we can write songs." ◉

Fembots
With Prince Pounce and Lion for Real • Rev Cabaret • Thu, Nov 15

CLASSICAL NOTES

BY ALLISON KYDD

Sharon's tones

Obviously, one of the perks of being a music columnist is the opportunity to attend concerts and other musical events for free. It's also a thrill to be courted just a little—not to suggest that the media can be bought, but we are human and like to be treated well. I would think the same is true of most musicians and entertainers.

And then there are the prima donnas.

Personally, I'm both annoyed and intimidated by those who appear to think they deserve special treatment. I'm also surprised when groups or solo entertainers *demand* coverage of their organization or event on the grounds they are neglected by the media. Like most journalists, I'm eager to discover someone new, to find an angle no one else has hit on. Musicians who haven't yet made a name for themselves make great copy. At the same time, there are hordes of deserving groups out there. So why bite the hand that feeds you? If you get your satisfaction from feeling abused and neglected, however, I guarantee it will continue.

Soprano Sharon Crawford, who offered an evening of early music at Alberta College's Muttart Hall on November 10, is a journalist's dream. When she talks about singing and her particular focus she brims over with enthusiasm. The revival of interest in early music began in the early 1970s, she says. These days, many musicians combine old and new; for instance, Crawford donned a period costume to sing songs from the 1700s, but was accompanied by an "orchestra" consisting of Henry Mokken playing a piano with modern pitch, higher than would have been used in the 18th century.

Besides Mokken, whom Crawford describes as "a real Schubert man," Wendy Grønnestad (mezzo soprano) and Bill Damur (flute) also shared the stage with Crawford. Crawford met Damur when she was learning clarinet, and Grønnestad at MusiCamrose. Grønnestad apparently convinced her singing was so much fun she switched to studying voice. And both Grønnestad and Damur share Crawford's excitement about baroque music and her determination to rescue it from the Victorian influence, which tries to relieve it of its bawdy, lusty energy. Even in Bach, says Crawford, "love of God and love of the flesh" went hand in hand.

Crawford, who studied with the Alberta College Conservatory's Sher-

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Jimmy shelter: local rock vet goes it *Alone*

He may not have a wig or a last name, but he's got a new disc out

BY PHIL DUPERRON

Jimmy sits across from me, clutching a large cup of coffee like a life raft. He only got a few hours sleep the night before because he was busy rockin' it up with his side project, Rotting Fruit, a light-hearted cover band. He's not too tired to voice a little indignation, however. You see, someone stole his wig at the show and he still hasn't gotten over it. "I'm a little calmer now," he says, only half-joking. "Last night I was ready to beat the crap out of someone."

rock preVUE

Anyone depraved enough to steal a man's wig deserves a little pain, but Jimmy doesn't let it get to him and we quickly move on to more important topics—like the release of his first CD, *Alone With Jimmy*. He's been recording it in dribs and drabs over the last several months with local producer Stew Kirkwood sitting at the helm and providing some backup music. "We went with a relaxed approach," says Jimmy. "No pressure. It was nice. I've played on albums where you had to get things done. I just hate that feeling, where you've got to do your best in four days." With Kirkwood's portable digital recorder they were free to put tracks down pretty much whenever and wherever they felt like it, even laying down some of the bass while playing in Jasper.

Jimmy has spent his time in Edmonton's rock 'n' roll trenches, playing full-time with Welcome before they dissolved into Rotting Fruit, where the focus is more on having fun and making people laugh. That's actually where his singular name comes from. It's not really a nickname, he explains. "It's just what people call me. It's got a good ring to it." His first big show with Welcome was a gig at the Horseshoe Pub in Toronto with record reps from all over North America in attendance looking for the next sellable commodity. "Talk about pressure for the new guy," he says. Welcome's demise hasn't made him bitter, though. "You learn from your mistakes. I think it was all great experience. At least we tried. A lot of bands don't go out there and take the chance. They're just sitting there waiting for people to come knocking on their door."


Jimmy, just Jimmy

Jimmy loves Zimmy

Even though Jimmy had help on the album and will play with a five-piece band at his upcoming CD release party, *Alone With Jimmy* is very much a personal project. He even designed the logo himself before letting a friend funk up the caricature. "It's pretty much how I perceive myself," he says. "Puffy hair, baggy jeans." He had 25 songs ready to go but weeded the disc down to the few he thought were best. "Whatever ideas you have, you just can't be afraid to write them down," he says. "It doesn't mean you have to play them for anyone. I'm going to write what I'm feeling at the time and if people like it, they like it. I really made the album for myself. I've just been fortunate people seem to like it. At least it's honest music—the songs are about me and my life. If I had recorded an album three years ago it would have been different, maybe harder. I've been listening to a lot of Paul Simon and actually listening to Bob Dylan—not just saying, 'Yeah I'm into Dylan' but actually listening to him."

Now the tracks are down, the disc is out and Jimmy can't wait to try experimenting with his sound. "I really want to take a different spin on my songs," he says. "I've been playing with the idea of a three-piece, with a stand-up bass. I haven't done the acoustic thing for a while. It's that coffee-shop mentality of being so close to everyone instead of the loud rock 'n' roll sound." ◊

Jimmy
Urban Lounge • Thu, Nov 22

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Great works of art often seem to create themselves. In the case of ROOTS VOLUME 1, Merle Haggard's follow-up to his critically-acclaimed Anti debut IF I COULD ONLY FLY, it was more like spontaneous combustion. ROOTS marks a distinctive and unparalleled upshift in Haggard's musical life – a journey backwards that ends in the future. Featuring new Haggard songs, Frizzell classics, a pair of Hank Williams tunes and two from Hank Thompson, this Haggard/Norm Stephens collaboration manages to not merely encapsulate but invigorate and extend honky tonk tradition.

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MUSIC FIRST

Classical Notes

Continued from previous page

rill DeMarco, as well as with Linda Perillo and others, is now at the famous London Guild Hall School of Music. "Guild Hall has changed my life," she says. Whereas in visual arts (her first degree), she might work three hours on a project and not see any progress, in singing she can quickly feel the difference. Her instructors are also very encouraging, believing "individual musicianship is not just the reproduction of what you hear." This kind of advice has helped her let herself go. After all, the most important thing, she says, is to "keep the music alive, not stagnant.... You still need something to say to the audience, even if it's from a 300-year-old manuscript."

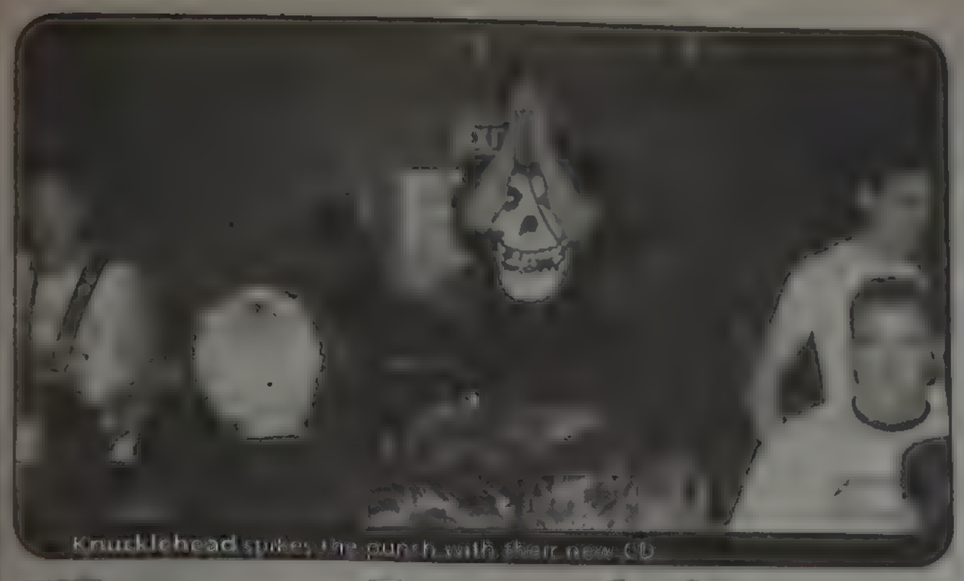
Be good, Tanya

There's no lack of music in a classical vein this weekend, either. The Alberta College Conservatory of Music is hosting its annual Fall Music Festival from November 14 to 18. Catching music students early in the season, there are classes for all ages, both competitive and non-competitive. The festival also features a recital on Saturday night at 8 p.m. with faculty members Frank Ho (violin) and David Tutt (piano) as well as guest cellist (and festival adjudicator) Paul Marleyn. The gala concert on Sunday at 2 p.m. highlights exceptional performers from the festival. Both events take place at Muttart Hall and are free.

Muttart Hall is booked for Friday night as well, this time by the Classical Guitar Society and guitarist/composer Benjamin Verdery. Verdery is known for pushing the traditional limits of his instrument—a typical program will feature compositions by Bach, Mozart, Hendrix and Prince, not to mention Verdery. He has also produced an album of his own compositions inspired by American places, entitled *Some Towns and Cities*. Verdery is also slated for a master class at Alberta College on Thursday, November 16 at 7 p.m.

On Friday night at Convocation Hall, cellist Tanya Prochazka will whet the audience's appetite for her upcoming December 1 *Ménage à Trio* concert of Beethoven piano trios with pianist Stéphane Lemelin and violinist Martin Riseley. This Friday, the world-class cellist appears with pianist Jacques Desprès.

Choirs, too, are active—no surprise, since the patron saint of music, St. Cecilia, is traditionally celebrated this weekend. On Saturday night, it's Cantemus Canada's *In Praise of Music* at Calvary Lutheran Church (10815-76 Ave) and I Coristi Chamber Choir under the direction of Debra Cairns at McDougall United Church (10025-101 St). The Cantemus Canada program combines children's and adult choirs in a variety of different genres, including madrigal, motet, nursery rhymes, art songs and spirituals, while the I Coristi program, entitled *All That Is Life*, reflects on the fragility of life in light of the events of September 11 and other times of crisis. ◊



Knucklehead spikes the punch with their new CD

Those lovable Knuckleheads

Calgary band says the smart money is on punk music

BY PHIL DUPERRON

People have been trying to dismiss punk rock as just another stupid fad for at least 25 years now, but it keeps rearing its ugly, spiky head. An entire generation of punks has sat outside crowded halls and dingy bars, sucking back beer and watching other trends come, go and come all over again. Yet punk remains a powerful musical force, one that has toyed with the mainstream since its inception and is now enjoying some serious financial success, at least for the big-name bands.

punk preVUE

Calgary's Knucklehead is not a big-name band, but that hasn't stopped guitarist Clayton MacNeill and the rest of his crew (singer Kyle Hegel, bassist Matt Young and drummer Kris Leseak) from tearing up the stage since '94. MacNeill compares punk's longevity to the unending interest in other rebellious musical genres, such as reggae. "Everyone can always relate to [punk]," he says. "It's just like a love song—people can always relate to a love song. And it's easy to learn how to play. People that listen to punk rock generally get into it more than other types of music. Once you're into punk, you're always going to listen to it. For the rest of your life, you seem to be collecting stuff." Like the time he found an old SNFU album at a record store in Athens, Georgia while playing a gig. "Stuff like that I'm always looking for," he says.

Knucklehead has just put out its third full-length CD, *Voice Among Us*, on Hegel's own label, Whiskey Voice Records. So far it's only being distributed within Canada, but it's stirred some genuine interest from college radio stations. Unfortunately, the band had to abort plans for a California tour last summer because customs didn't buy their story about going for a "visit" with all their equipment. So they've had to content themselves with Canadian bar and hall shows until they break down and get work visas so they can "do it legit," as MacNeill puts it.

MacNeill error report

MacNeill sees the increasing popularity of rock bands on the radio these days as a good omen. While he doesn't expect to hear punk taking over the airwaves anytime soon, the fact that bands like the Black Halos are getting mainstream play shows the possibility exists. "I think people are getting sick of all the pop," he says. "Because there's a lot more rock on the radio, people are listening to it. Eventually they might pick up a punk album. If it's a good record, it's going to shine through. Somebody will eventually hear it."

He realizes the commercial success of bands like Blink-182 and Sum 41, while teaching kids basic math through punk-by-numbers, could water down the caustic tone that's the essence of punk rock. But he's not worried about the prospect of punk becoming legitimized; on the contrary, he thinks it may inspire young listeners to delve deeper into the true underground. He recalls opening for the Offspring in Calgary, for instance, and talking to kids in the crowd who had no idea local punk bands even existed. "Kids see those bands and realize there's more to it as well," says MacNeill. "That pop sort of sound gives them exposure. Next thing you know, they're listening to the Ramones or whatever.... It's cool to see. When I first started out, labels like Fat Wreck Chords and Lookout were really small. Now there are so many labels out there and they're thriving."

While Calgary isn't exactly a musical Mecca, MacNeill says Knucklehead is glad to call it home for now. "You see bands who move to Vancouver all the time, but it's no closer to New York. It rains too much there, anyway. It's a nice place to visit and play, but last call is just too early for us and beer's too expensive. Every city has its ups and downs. New York, even before all the shit went down, was becoming a harder place to play, but I think it's getting better everywhere. It's on the rise." ◉

Knucklehead
With Wednesday Night Heroes • Stars • Sat, Nov 17



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I dream of Meanies

Winnipeg rockers can relax now that they're indie again

By WAYNE ARTHURSON

rock preVUE

Ask Jason Kane of the New Meanies what difference $160,000 makes. Not that much, he'll say.

When the New Meanies were signed to Virgin/EMI in the late '90s, the budget to record their major-label debut disc, *Three Seeds*, was $180,000. The band, who had previously recorded two indie releases, were now fêted in a "state of the art" Los Angeles studio with a producer, several managers and hovering label reps all putting their two cents in, and they were given plenty of time to get the record done. But when they left Virgin/EMI and became a plain old indie band again, the budget for their new disc, *Highways*, was barely $25,000. They recorded it in their hometown of Winnipeg, with nobody meddling in the studio except the band.

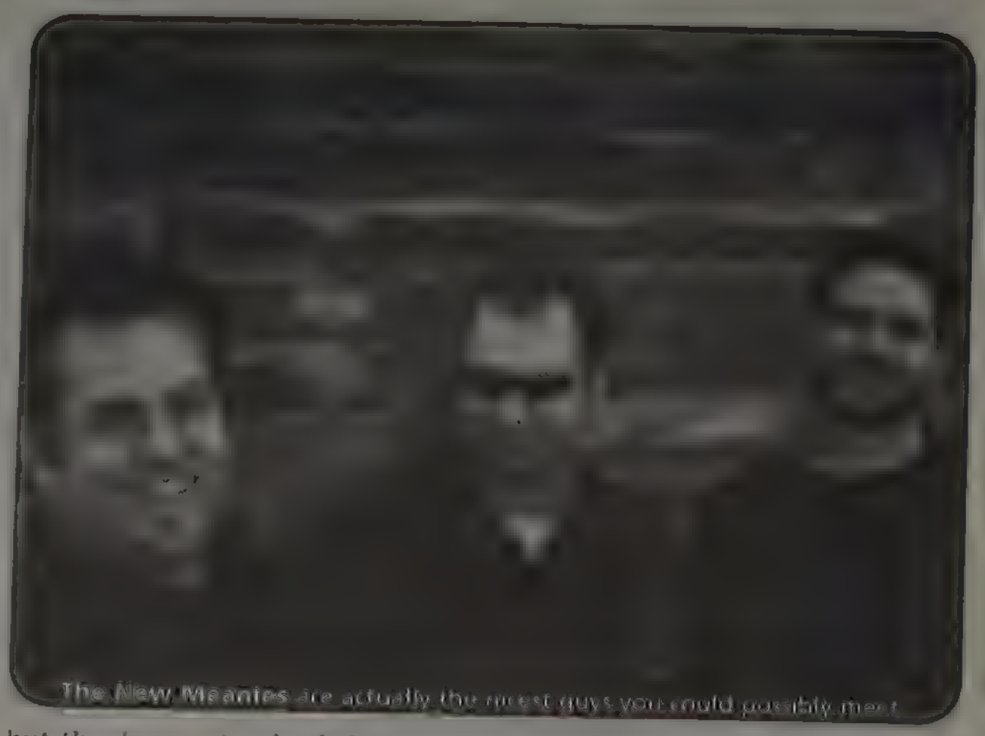
"To me I can't tell the difference between the two. I really can't," says Kane. "For the most part it's not a $160,000 difference and really for some of the parts, especially the drums parts, I'm more happier with these sounds than the ones we recorded in Los Angeles."

That's just an example of how things have changed for the band in the last couple of years. One minute they're a major label project, getting airplay and being put on an intensive process of touring and promotion. The next they're an indie band, still hard at work, but they've put the corporations behind them and taken back control of their music and careers.

"The band's feeling great," Kane says. "I'm managing the band and now Damon [Mitchell] can just focus on being a singer and no longer has a lot of pressure on him to be something's he really not. We've learned to be really patient. The record has been out for a while but it's going to take a while to get the release to everyone because we're running at a slower pace and we don't have a corporate budget to fund print ads. We're slowly getting around to everyone and making it known we're back out there."

Li'l bow-wow

The New Meanies were in town just recently, opening for Canadian music icon David Wilcox at Red's, but they're coming back for three full nights at the Sidetrack Café. "We really love Edmonton," Kane says with honesty. "It's becoming our number-one city, even surpassing our hometown of Winnipeg."



The New Meanies are actually the nicest guys you could possibly meet

The New Meanies have signed a European distribution deal and will probably soon be touring Europe and the rest of North America. "It's life-threatening sometimes," says Kane, ruminating about the logistics of touring through Canada from Winnipeg. "We've slid into oncoming traffic, we've had near-death experiences...." He's about to say more, but suddenly, a dog begins barking madly, interrupting our interview. After calming the dog (somebody knocked on the door, it turns out) the conversation gets back on track. It's just another reminder that things are more simple these days for the New Meanies. On a major label, interviews would be conducted from a stale corporate office. Now they take place at home, where something as simple as a barking dog can postpone things. And that's just fine by Jason Kane.

The New Meanies
Sidetrack Café • Thu-Sat, Nov 22-24

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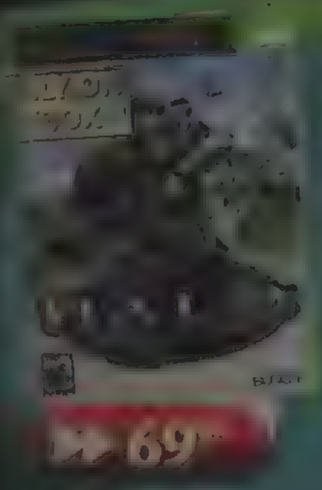
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Halo

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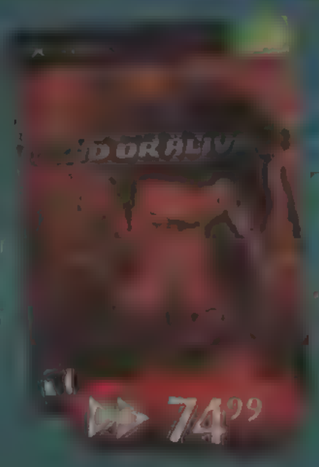
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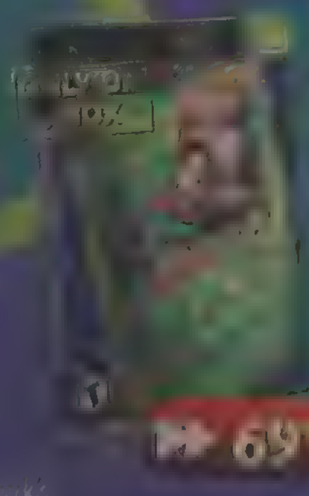
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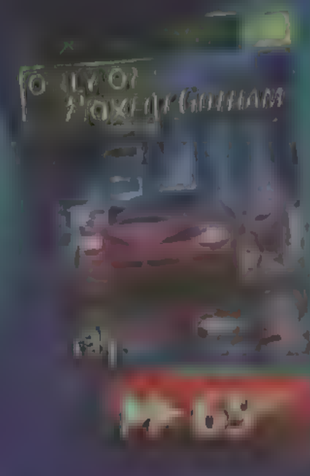
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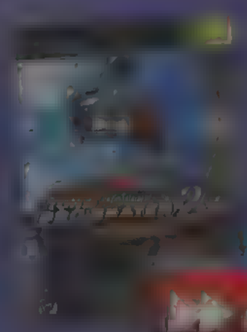
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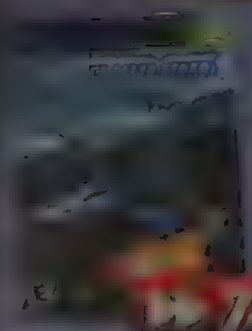
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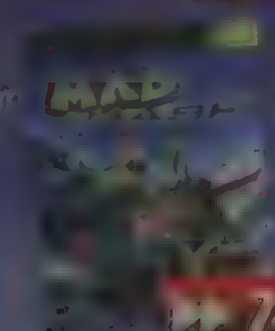
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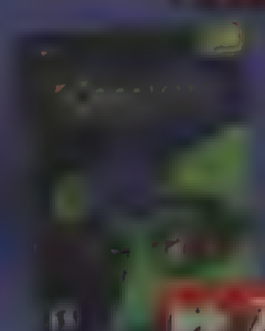
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Mad Dash

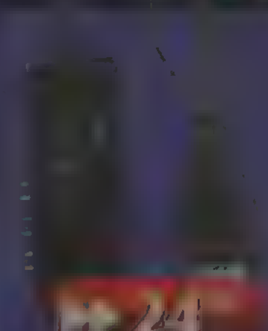
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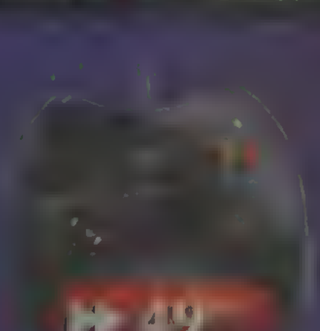
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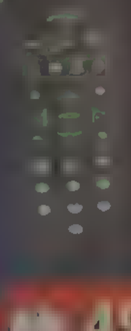
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FUTURE SHOP

Now it's like what the Future's for, at Future Shop

Danny get your gun

Danny Howells is fighting his way to house music supremacy

BY REID POLLOCK

Could Danny Howells be the next superstar DJ? This was the question posed to the dance music public in this month's issue of *Mixer* magazine. After a close examination of the English DJ's recent mix releases, prestigious international residencies and number 10 ranking in the Top 100 DJs poll, most would be inclined to agree that Danny Howells could indeed be headed for superstar status. But for Howells, it's still just about playing records.

house reVUE

"It's the basics that keep me going," he says. "It's the chance to hear those records I love and adore on a big sound system and to share those with other people is what does it for me. My happiness comes from the clubs."

Howells hails from Hastings, a town on England's south coast that he lovingly refers to as "a bit of a shithole." Howells always had a love for music and collected it from an early age. A closet DJ, it was his friend's faith in him that forced him out of the closet and behind the decks professionally. "My friends had to kick my ass into doing it," he says. "They're the ones who got me to make tapes and approach clubs."

Howells's career began to gather heat when he was made resident at Bedrock, where he opened for club founder and superstar DJ John Digweed. It was here that Howells began refining his dark progressive house sound, a sound that was rapidly becoming more and more in demand thanks to the DJ exploits of progressive pioneers Sasha and Digweed. "Progressive does have its own sound, but it's still really just house music," Howells explains. "I think it's a lot easier for people to understand music if you have an envelope to put it in, and that's what the term 'progressive' really is—just an envelope."

Howells's sound is appearing in more than just envelopes. He's noted for his *Nocturnal Frequencies* series of mix CDs, which set the industry standard for progressive house. The series is now on in its third installment and holds a special place in Danny's heart. "The *Nocturnal Frequencies* were my first mix CDs that I got to choose the tracks exclusively," he says, "and got do what I wanted with the tracks."



Danny Howells represents a Nubreed of house DJ

Big Pappa

Howells was inducted into the Global Underground elite in 2000 when he became the second DJ to mix a *Nubreed* compilation, an imprint widely considered to be an launching pad to superstardom for underground DJs such as Anthony Pappa. Howells's release lived up to that reputation: "All the mixed CDs have done their job for me," he says, "but *Nubreed* really pushed me out internationally."

Howells has been busy in 2001 with the release of *Nocturnal Frequencies 3* and last month's *Renaissance: Revelation*, which he mixed with the help of DJ buddy (and half of Way Out West) Nick Warren. Although they weren't in the studio together, the two collaborated closely on the album. "We both went for our own tracks on the CDs," Howells explains. "We kept in touch during the mixing and compiling and ended up only wanting to use one of the same tracks." *Renaissance: Revelation* is a testament to the liquid mixing and expert track selection that clubbers have come to expect from Howells. It builds beautifully yet retains the ferocity needed for a packed dancefloor to lose it. It's an accurate representation of a night with Howells at his Renaissance residency in Nottingham, England.

Not all of Howells's time is spent mixing. He's also an accomplished producer who, along with partner Dick Trevor, makes up the dynamic duo of Science Dept., noted for brilliant records like "Breathe" and "Repercussion/Persuasion." Science Dept. is set to release a full-length album of all-new material on the Renaissance label. Howells's solo production work is hot as well, with a new track, "Kinky Funk," dropping on Deep Dish's esteemed Yoshitoshi label.

Vinyl destination

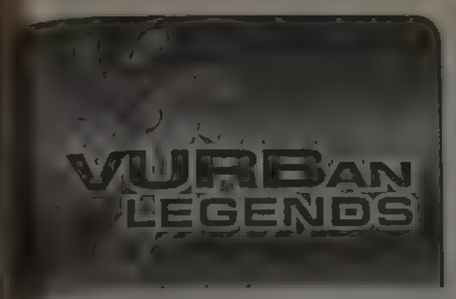
But despite all the side projects, Howells still spends the majority of his time behind the decks. "I am a monthly resident at Renaissance in Nottingham as well as Vinyl in New York," he says. "I have been to Vinyl four times this year and they have all been amazing. The majority of my sets have been 10 hours long and the crowds have been amazing too."

His residency at Vinyl follows the demise of the legendary Twilo nightclub, ground zero for underground music in America, which was shut down last year by the authorities in a confusing campaign against all-night dance clubs. Despite the closure of Twilo and other international nightspots, Howells continues to play in New York and abroad. "No law or type of enforcement is going to stop people from doing what they love," he says. "Restricting people won't work and they will find another way to keep dancing."

As long as that sentiment holds true, Howells will be behind the decks. His 10-year-long ascension to heavyweight DJ status has taken him around the world and back and he's encouraged by everything he's seen during his journey. "All these different countries have such a passion for underground records and it truly is a massive, massive movement," he says. "And dance music is really about people coming together." Spoken like a true superstar.

Danny Howells
With Vinnie and David Stone • Escape Nightclub (Calgary) • Sun, Nov 18 • Visit www.defstar.com for more information





BY DAVID STONE

Trademark lifted

e way Rob Clarke puts it, it's time a change.

That's one of the major reasons y Clarke is throwing in the towel er a year of running Trademark. night (Thursday) at Lush, the vener- e techno and breaks club night will wrapping up with a final blowout r a year of fighting on the fringes.

Clarke, better known in the club mmunity as acid techno DJ Tryp- ene, feels that the whole local derground scene is in the midst of ransition and room has to made. 's tough," he says, "but I think ademark] has had its time. New b nights are starting up every- ere and people have started to pect a certain level of artist to come every week. People want some- ng more, I guess."

Clarke isn't bitter about ending ademark, which he started last gust with fellow DJ Spilt Milk. "We ided ourselves on bringing in usual talent—guys like us who re doing their thing in other ties, playing music you don't ays get to hear."

Trademark's guests have been a stellar collection of fine underground talent, reaching through to tech-house, breaks and techno. Among the big names were Misstress Barbara, Chris Liberator, Roland the Bastard and Richie Hawtin. There were many other artists whom Clarke would have brought in were it not for insurmountable hurdles like limited finances. "I personally poured a lot of money into the night," he says. "It wasn't about making money, necessarily, but just letting people hear some good DJs."

In its short life, however, Trademark was where many DJs made their Edmonton debuts. Jocks like Tommy Illfingas, Giselle, Julian Liberator, RR Fierce, Robb G, The Incredible Melting Man, DDR, Monolhnk, Rob Solo, Soto, Paranoid Jack and Lab 4 had never played in our city before they walked through the door at Lush. Tragically, only a handful of people were brave enough to walk through the same door, resulting in criminally small crowds enjoying a brilliant assortment of music.

Regardless, after tonight Clarke isn't going to pout. He's already produced a number of singles that have been released in the U.K. and is heading back into the studio to make some more. Spilt Milk has also produced a single, and there are plans to start a label collective. There's also Foosh, the clothing and record shop on Whyte Avenue started by Clarke and friend Justin Der.

"At least people got a chance to hear records that they normally wouldn't normally hear anywhere else," says Clarke. "I just want people to know I'm not bitter. Trademark had its time, and it's time to move on to something else."

Sneak and ye shall find

Another local producer is getting ready to celebrate another career milestone. Sneak Thief, better known as Michael Morin, is holding a special party on Saturday to celebrate the release of his *Dirty Romantic* EP. The event, which takes place at 9533 Jasper Ave, will also be broadcast live on CJSR-FM between 10 and 11 p.m. Admission is free with a flyer.

The EP is Morin's second proper release through his own Gingerbread House Records, following last December's *Booty B Shakin'* EP. The music he produces is deeply rooted in early Detroit techno and electro, borrowing at times from New Wave and house. Two of his tracks, "Unkind" and "Beatuptown," have been included on European techno compilations and DJ Assault is slated to remix a Sneak Thief track this winter.

For a taste of what Morin sounds like, jump over to his site at mp3.com/sneak-thief or www.chromaticon.com/ghr.

Hipp, Pockett

Nexustribe is really sorry about what happened at this year's Nexus Gathering. Due to circumstances beyond their control, American house DJs Hipp-E and Halo didn't turn up. Even though everyone seemed to have a good time that night—possibly one of the best Gatherings ever, in my opinion—there were a lot of disappointed souls who had been looking forward to hearing what fresh sounds the pair had in their crates.

Well, if you've still got your wristband, you're in luck. Grab it, drop by Colourblind on Whyte Avenue and buy yourself a $5 advance ticket to see Hipp-E and Halo at New City Suburbs on Friday, December 7. If you chucked/lost/ate your wristband, don't despair—those advance tickets are only $8 for you. I suggest that you get your tickets now, since the price goes up to $12 at the door.

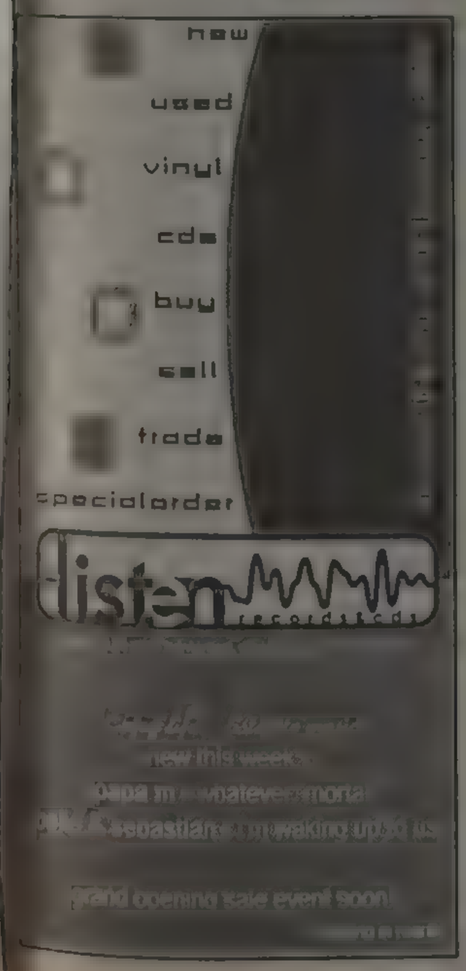
Local house fans may have noticed the absence of Andy Pockett, who seemed to vanish off the map after he ended his Saturday nights over at the Back Room Vodka Bar. Well, he's dusted himself off and found a new home at Halo, hosting their Sunday night sessions, As Good As It Gets. The night is targeted at the hospitality and fashion industry, so if you cut hair or sell swank clothes and dig sexy New York-style house, then Pockett is the man for you. Welcome back, man.

This weekend, hip hop monsters Baby Blue Sound Crew land at Red's for a two-night stand promoting their retro mix disc *Urban Nostalgia*, as well as *Private Party Collector's Edition Mixed CD Volume 2*. They're currently enjoying a massive hit on MuchMusic with the clip for "The Day Before," which features Jully Black and Baby Sham, which is beginning to make an impact on radio as well. The Friday night show is an all-ages gig, while Saturday is licensed.

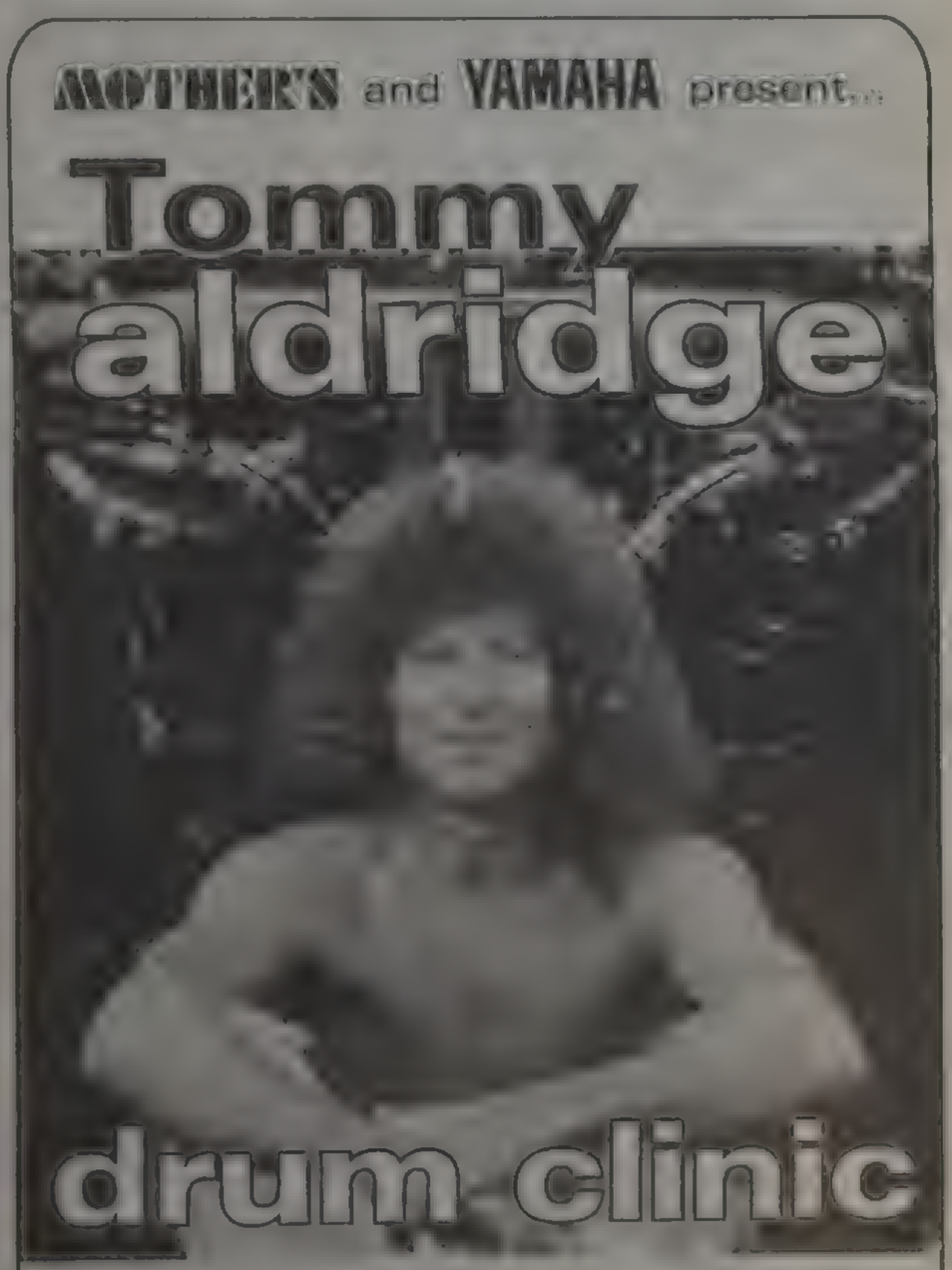
Also in town soon is Kardinal Offishal, who is dropping in on Rum Jungle on Monday November 26. He'll be joined by Checkmate and K-os. Contact Rum Jungle at 486-9494 for ticket info.

And finally, for everyone who didn't make the trip down to Calgary to check out Big DJ Small Club, you missed out—especially if you dig deep house. Washington, D.C. duo Deep Dish played an amazing, spellbinding three-hour set in Shadow Lounge last Sunday night. My personal highlight of the set was X-Press 2's ode to Danny Tenaglia, "Smoke Machine," which drove everyone mental. Then again, so did everything else. So my question to Benson and Hedges is, why does Calgary get all the good gigs? We haven't had a Big DJ Small Club here in Edmonton in months, while Cowtown has had several. Here's hoping we get something very soon.









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Spitt Milk
HipHop/Breakbeat/DnB
Saturdays
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FREQUENCY
DJ Deluxx
House/HipHop/DTempo
Saturdays
6PM - 8PM

CARIBBEAN SWING
KC (& Kinki)
Reggae/Calypso/Soca
Saturdays
8PM - 10PM

SHOWTIME
Tina Sparkle &
Nzyme
House/Trance/DnB
Saturdays
10PM - Midnight

URBAN HANG SUITE
Arlo Maverick
HipHop/RnB/Soul/
Dancehall Reggae
Saturdays
12AM - 3AM

THE PLATFORM
DXL & RUSH
HipHop/R&B/Dance
Saturdays
3AM - 6AM

URBAN PROGRAMMING

FM 88

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BACKROOM VODKA BAR—10324 Whyte Ave • MON: Sense, deep house with Erin Eden, Whisper and guests • WED: The Forum, with Robert Alan, DJ Calus and guests • THU: Fresh 'n' Funky, house with guests • FRI: Pilot Episode, with Simon Locke and Tripswitch and guests • SAT: Flava, hip-hop with weekly guests

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Tryptomene and Spilt Milk

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • FRI: Funktion Fridays, urban with resident DJ Invinceable and guests—NOV 16: Bomb Squad • SAT: guest DJs • SUN: CFL Western Conference After Party, with DJ Invinceable

CLIMAXX NIGHTCLUB— 10145-109 St. • THU: Polyester, disco and funk • FRI: Sparky, with DJ Dragon and guests • SAT: Top 40 / Hard House • SUN: Industry Night, with Ryan Mason

CRISTAL LOUNGE—10336 Jasper Ave, Info 426-7521 • FRI: Future Funk Fridays, drum 'n' bass with Deegree, Skoolee and Phatcat • SAT: Red Hot Saturdays, with DJ Invinceable and guests—NOV 17: Skyhawk (Calgary)

DEVLIN'S—10507-82 Ave, Info 437-7489 • SUN: beats with DJ Calus and Robert Allen

EUPHORIA— 4605 - 50 Ave., Red Deer, AB (late night/after hours) • FRI NOV 16: deep house, trance and hard house with residents Sesek, Travisty and Devilish • SAT NOV 17: Stone & Derkin, with DJ Emmar

EVAR AFTER—10148-105 St. (late night/after hours) • WED: Ladies Night, with Goza • THU: Rewind with Slav and guests • FRI: Bounce, Thunder Dave, Ikaro and James Gregory • SAT: Wil Danger, Donovan, Juicy and Tomek

FLY— 10203-104 St., 421-0992 • FRI: house with Dr. Yvo • SAT: house and R&B with Alvaro

HALO—10538-Jasper Ave, 423-HALO • WED: house with Dirty Darren Pockett • THU: Soul What?, with Tanner and Echo • FRI: How Sweet It Is, hip-hop, house and R&B with DJ Echo, Alvaro • SAT: For Those Who Know.., with Junior Brown, Amedeo, and Ryan Mason • SUN: As Good As It Gets, house with Andy Pockett •

IRON HORSE—8101-103 Street, Info 438-1907 • WED: Freeflow, house with DJ Johnny Five • FRI-SAT: Alix DJ

LUSH/THE REV–10030A-102 St., 424-2851 • WED: Main–The Classic, retro with DJ Loki; Velvet–progressive house with Ariel & Roel • THU: Lush—Trademark, techno and breaks with residents Tryptomene and Spilt Milk, with weekly guests—NOV 15: The Last Trademark • FRI: Main–Wheels, funk and retro; Velvet–Bump 'n' Hustle, house with Remo Williams and Bobby Torpedo • SAT: Turbo, progressive trance and house with alternating residents and guests—NOV 17: Nexus Soundsytem, featuring Nick Delgado (Vancouver), S2, Darcy Ryan, Ariel & Roel, and Malfunkt; Velvet: Forties 'n' Nines, with Rerun and Sundog • SUN: Sunday School, with Anthony Donohue, Donovan, Wil Danger, Ikaro, LP, Tory P, Dave Theirman and Bobby Torpedo

MAJESTIK—10123-112 St: • THU: House night with residents Tripswitch, Sweetz, Charlie Mayhem, Kristoff, and guests • FRI: Hard House with residents Crunchee, Jaw-Dee, Charlie Mayhem • SAT: DJ Davey James

NEW CITY COMPOUND—10167-112 St., 413-4578 • THU: Shake, with Deko-Ze (Toronto) • FRI: Freedom Fridays, with Ariel& Roel and weekly guests—NOV 16: Johnny 5 • SUN: SChocolate Sundaes, w/Kool Hand Luc, Remo Williams and guests

PARLIAMENT—10551 Whyte Ave • TUES: Anthem, jungle with DJ Celcius and guests • THU & FRI: Revisited, retro and new music • SAT: Hardcover, drum 'n' bass with Celcius, MC Deadly, Ghetto F/X, J.Me. J, and guests—NOV 17: New School Pressure with Heed, Aurora, Dale Force

RED'S • Phase 3, WEM • FRI NOV 16: Baby Blue Sound Crew, all ages event • SAT NOV 17: Baby Blue Sound Crew, licensed event

SAVOY—10401 Whyte Ave, 438-0373 • FRI: Indie Rock, with DJs Rich and Shane • SAT: Beats, with Ariel & Roel • SUN: French Pop, with Deja DJ

SQUIRES—10505-82 Ave, downstairs • MON: Local Motive with rotating hosts DJ Waterboy, Genome, Kryptokane and guests—NOV. 19 Lowtek, Waterboy, Goldfinger

SUBLIME (late night/after hours)–10147-104 St., Bsmt. 905-8024 • FRI: Remedy, with rotating residents Darcy Ryan, Donovan, James Gregory, S2, Neal K, Travisty, David Lee • SAT: Manny Mulatto and Locks Garant

SUITE 69—8232-103 Street, upstairs • SUN: Infusion, with DJs Diabolik and Headspin

THERAPY (late night/after hours)–10028-102 Street (alley entrance), Info 903-7666 • FRI: Upstairs—Greg Wynn, Cool Hand Luc, Tripswitch, LP; Bunker— Saki& Spanky, Tiff-Slip, Anthony Donahue • SAT: Upstairs—Dragon, Sweets, Alias; Bunker—Gundam, Bobby Torpedo

Majestik 10123 112 St.

Friday, November 16th

"Hard House to the Core"

MC Storm (UK)

with Crunchee, Bounce & Charlie Mayhem

The vocal scratchmaster returns to Edmonton for two awesome shows. Witness MC Storms amazing vocal skills as he rocks the Majestik crowd.

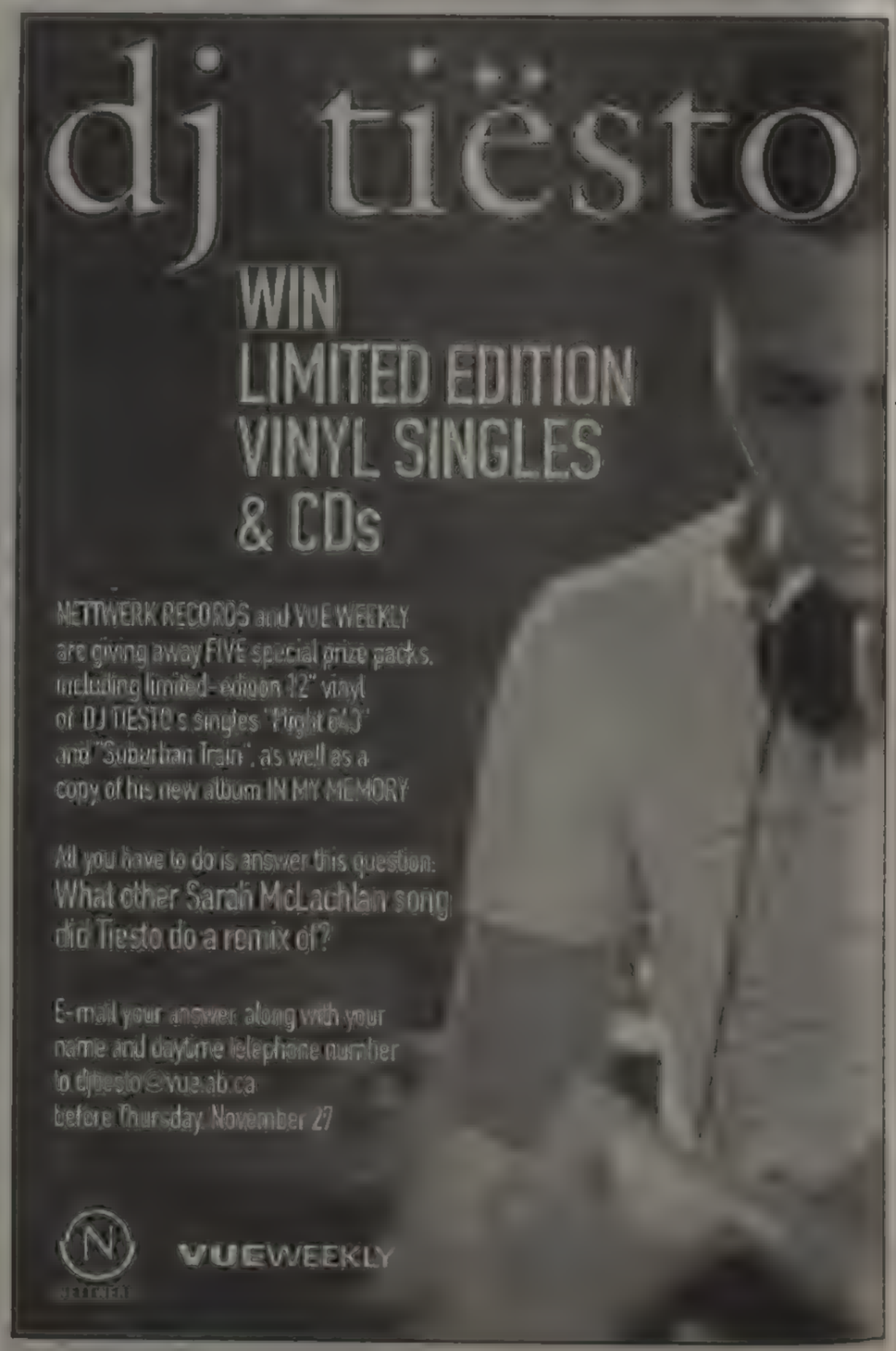
Sunday, November 18th

"Back To The Old Skool"

MC Storm

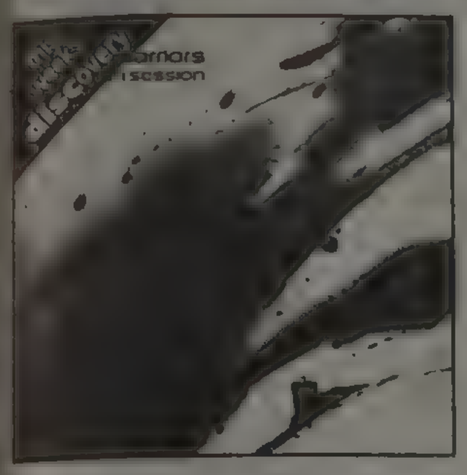
with Tryptomene, Jaw-Dee, Davey James & Crunchee

Playing the Rave tunes of the early 90's that stood the test of time and influenced so many of the worlds top DJ's and producers.



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NEW SOUNDS



STANTON WARRIORS *THE STANTON SESSIONS* (XL)

The intense cultural melting pot of London, England is a world away from Canada's ethnic mosaic, which probably explains why the British music scene readily incorporates the myriad of sounds bubbling up from the streets. Drum 'n' bass was a result of the influence of the island's immigrant Jamaican population, who were bringing their dub sound systems to techno parties. Likewise for garage, which combines the primal roar of jungle with modern R&B and house.

Yet as mainstream England goes nuts over the shiny version of garage, blokes like the Stanton Warriors keep the street vibe alive in their aggressive compositions. So their first legal mixed album, obviously titled *The Stanton Sessions,* is what the dirty streets of London sound like after dark, when the bass cracks the pavements and the rhythm demands attention.

The door is pretty wide open as far as the music is concerned. The Stantons reach far beyond the confines of garage as they drop tracks by Plump DJs, PMT and Basement Jaxx, as well as a number of their own creations. You don't need an extensive knowledge of the U.K. garage scene or ethnomusicology to appreciate the addictive, jabbing vibe the duo of Mark Yardley and Domenic B have created in this expansive mix—you just need a heartbeat. ★★★★ —DAVE JOHNSTON

RHEOSTATICS *NIGHT OF THE SHOOTING STARS* (PERIMETER)

The opening guitar squeaks and bursts and the melodic follow-up riffs are quickly recognizable as the Rheostatics. Then Martin Tielli's elastic voice kicks in and all doubt is vanquished. His lyrics help: "Days are good for the Canadian Conservative Youth Party Alliance.... Days are good for the C.C.Y.P.A."

Fun but pointed, rocking but poppy, with the requisite scoop of whale-talk guitar meandering thrown in, Toronto's Rheostatics are back with their first studio album since 1999's *The Story of Harmelodia* and their first studio album not accompanied by a children's storybook since 1996's *The Blue Hysteria. Night of the Shooting Stars* reaffirms why the Rheos have become one of Canada's most beloved club and college bands. Their music reflects the country they've toured relentlessly over the last two decades: it can be hard like the Canadian Shield or soft like a summer night in the prairies. (Plus, they generally avoid these sort of clichés, which makes it even better!)

As with all Rheostatics albums, there's a certain autobiographical element to *Night of the Shooting Stars.* "We went west on our very first tour," Tim Vesley sings at the start of "We Went West," an eccentric, nostalgic homage to many of the places and spaces the band has visited over the years. There are also a couple of nods to older material. An up-tempo remix of "Song of the Green" (off *Harmelodia)* is included, as is Tielli's "The Junction Foil Ball" from 1998's *The Nightlines Sessions,* a recording of the now-defunct CBC radio show of the same name. Don Kerr may have stepped away from the Rheos, Tielli just released his first solo album, bald Dave Bidini is busy pumping out hockey books—but they're still going west, east and all stops on the compass in-between. ★★★½ —DAN RUBINSTEIN

TONY BENNETT *PLAYIN' WITH MY FRIENDS: BENNETT SINGS THE BLUES* (RPM/COLUMBIA)

"I gotta right to sing the blues," Tony Bennett announces midway through his new CD, *Bennett Sings the Blues.* "I gotta right to feel lowdown." That may be true, but Bennett—a singer whose voice is the very essence of easygoing swing and whose signature vocal trick is a kind of wry, half-sung chuckle—still seems like an unlikely candidate to record an album of blues tracks. And, as you'd expect, Bennett stays pretty far away from the Delta on this disc, preferring instead to ease his way through a few Joe Williams-style uptown blues numbers like "Alright, Okay, You Win" and "Everyday (I Have the Blues)" and blues-influenced Tin Pan Alley standards like "Blues in the Night" and "Stormy Weather" in the company of such MOR Dial-a-Duettist partners as Diana Krall, Bonnie Raitt, Stevie Wonder and Natalie Cole. (The less said about the closing track, a forced, pasted-together-in-the-studio "jam session" featuring every guest star on the disc, the better.)

The whole album is pleasant enough to listen to, but there's no escaping the feeling that—as with the bulk of Bennett's work over the last 20 years or so—Bennett is coasting through his material on his considerable personal charm instead of challenging himself as a singer. It's only in his duet with the incomparable Kay Starr on "Blue and Sentimental" and his surprisingly affecting version of "Good Morning, Heartache" with Sheryl Crow that some ripples appear on this disc's mild surface—and even then, it's the women making the splashes, not Bennett. ★★½ —PAUL MATWYCHUK

FEMI KUTI *FIGHT TO WIN* (MCA)

The son of legendary, outspoken Nigerian musician Fela Anikulapo-Kuti, Femi Kuti bursts out from under his father's towering shadow with *Fight to Win,* an album of angry, passionate and vivacious Afro-beat political protest music that'd surely make the old man proud. Fela died in 1997, a decade after Femi left his father's band to find his own voice, and *Fight to Win* drives home how much Kuti the younger has to say.

Blending hip-hop, funk, jazz, salsa, samba and house, Femi's sound—full of horns and synths and breakneck beats—is more contemporary than Feli's. But the messages, though updated a few years, remain the same. Femi's songs attack the corruption and complacency of the rotten governments and individuals that have spoiled Africa, especially the remnants of colonialism that continue to hobble his land and his people. The lyrics and titles may be blunt—"Do Your Best," "Traitors of Africa," "Stop AIDS"—but when you're calling for a revolution, there's no point beating around the bushes. "There is suffering in the street/In the street," Femi sings on the reggae- and soul-tinged title track. "Our leaders say let it be/Let it be/But we the people don't agree." ★★★½ —DAN RUBINSTEIN

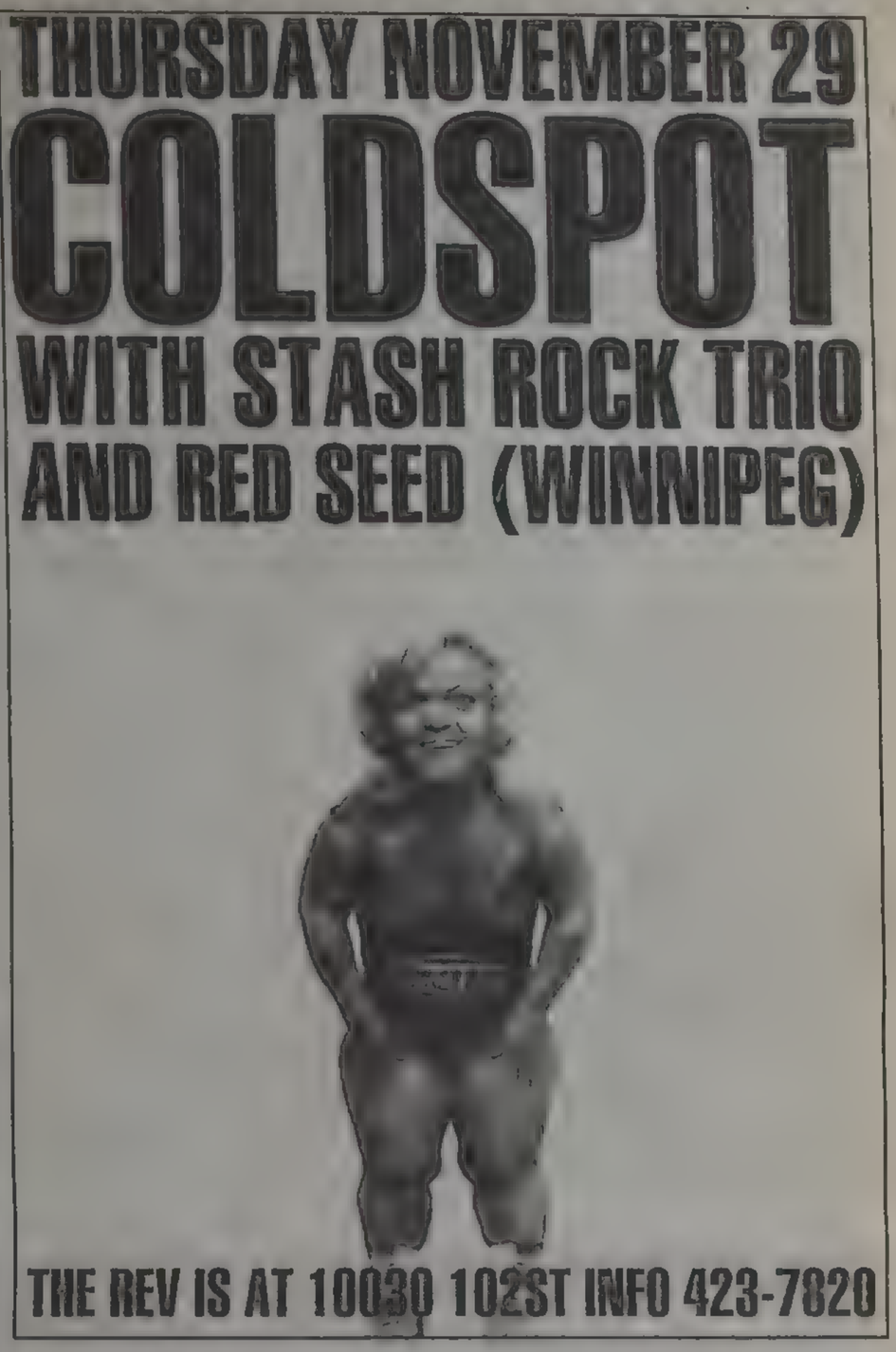


BT *R&R* (NETTWERK)

No doubt the title of this two-disc retrospective carries a double meaning for American progressive house producer Brain Transeau, who has spent the last year watching his career levitate from the fringes of pop culture and land right in the middle of it. After helping out the likes of 'N Sync and Britney Spears, as well as scoring movies like the Sylvester Stallone car-wreck *Driven,* Transeau probably feels like he needs some rest and relaxation.

While this collection might buy Transeau some time as he tries to assemble a follow up to last year's *Movement in Still Life,* it's also a timely retrospective of his finer moments as a producer and remixer, and it includes a few hard-to-find rarities for good measure. There's a lot here to enjoy—mostly on the second disc, where you'll find "Sunblind," "Fibonacci Sequence" and the Hybrid mix of "Godspeed." What you realize on the majority of the disc is that, despite his underground legacy, Transeau has always aspired to make proper pop songs as opposed to epic trance numbers. Listen to "Blue Skies," his collaboration with Tori Amos, or his remix of Grace's "Not Over Yet" and you can hear how logical his recent career moves have been.

You could argue that Transeau has sold out, but when you listen to much of the work on *R&R,* you'll appreciate the fact that he's only trying to drag pop music away from formula. It's an uneven effort, but a respectable history. ★★★ —DAVE JOHNSTON





Novocaine: open your mouth and say "noir"

Offbeat thriller combines crime, comedy and cavities

BY JOSEF BRAUN

I think it's safe to declare that *film noir* has become a genre nearly as pervasive, recognizable and distinctly American as the romantic comedy—the telling difference between the two being the relative lack of fidelity to the genre demonstrated by today's *noir* practitioners. With greatly varying results, *noir* or neo-*noir* films are just as likely to deliberately stray from the classic elements of the genre as they are to maintain them; as well, the visual aesthetics of *noir,* those distinctive angular shadows originally borrowed from German Expressionism, are rarely used at all anymore. Still, every year brings a new crop of *noir* or *noir*-ish films and perhaps what most clearly marks works as diverse as *Memento, The Man Who Wasn't There* and *Suzhou River* as belonging to the same tradition as *Double Indemnity, The Big Sleep* and *White Heat* is their gloomy tone of inevitable doom, their cynicism, their sometimes quite romantic attraction to darkness and their ability to sniff out the stain of human corruption wherever their cameras are pointed.

comedy reVUE

Once in a while, however, you get a goofy little anomaly like writer/director David Atkins's feature debut ***Novocaine*** (which, I'll warn you now, I'm probably going to spoil just slightly for those who haven't seen it). It's a film that undoubtedly subverts the *noir* genre, but, it must be said, it does so in only the dumbest (if somewhat enjoyable) ways. Atkins's *noir* is of that rare, soft-boiled breed in which wholesale corruption and doom can still lead to a cheerful ending thanks to some thoroughly implausible, absolutely silly, nearly screwball narrative conceits. If one of the key traits of *noir* is that the storylines tend to share a certain nihilistic predictability, I've got to hand it to Atkins for turning his initially very predictable little story of crime, deceit and infidelity right on its head.


Tooth or dare: Steve Martin darkens ***Novocaine***

You're going to hear a little prick

So how do we know *Novocaine* is *noir?* Because Steve Martin basically comes right out and tells us so. Atkins uses the classic *noir* device of having his central character narrate every step of his downward spiral, so that every move he makes seems flawed from inception and every little white lie seems pregnant with tragic consequences. Martin plays prosperous dentist Frank Sangster, who, unlike your average *noir* anti-hero, starts out with everything going for him: a gorgeous and attentive girlfriend (Laura Dern) who has her own pad but sleeps over when he wants her to, a sleek little antique European car and a brilliantly organized receptionist (Lynne Thigpen). But it all begins to collapse around him when he's confronted by glaring *noir* signpost number two: the *femme fatale,* a manipulative, drug-addicted sexpot named Susan Ivey (think poison) played by Helena Bonham Carter with a sultry pout and a so-so American accent.

By the time Frank has had some life-altering hanky-panky with the clearly amoral Susan in the dentist chair and a surprise visit from his troublesome fuck-up brother Harlan (the sadly underused Elias Koteas, wearing a great toupee), it seems just a matter of time before all hell breaks loose and Frank's narration turns out to be a prison memoir or a *Sunset Boulevard*-style soliloquy from the grave. But that's precisely where Atkins tosses verisimilitude out the window and ushers in elements of kooky black comedy, bedroom farce and Hardy Boys hijinks to increasingly lighten the mood. I must admit, though, that the cast gives Atkins's nutso fluff the old college try and kept me more than pacified for the film's duration. And Atkins himself has some clever (if underdeveloped) ideas up his sleeve too, particularly one involving an uncredited Kevin Bacon as a movie star who's preparing for an upcoming film by shadowing a homicide cop and who miraculously—and hilariously—sees right through Frank's charade just by looking at him.

Now that I think about it, the funny thing about comparing *film noir* with romantic comedy with reference to *Novocaine* is that this is the only *noir* movie in recent memory that actually turns into a romantic comedy by its final scene. So much for genre, I guess. V

Novocaine
Directed by David Atkins • Starring Steve Martin, Helena Bonham Carter, Laura Dern and Elias Koteas • Opens Fri, Nov 16

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Harry Potter film makes a successful journey to Hogwarts

BY PAUL MATWYCHUK

Hollywood's attempt to turn the first installment in J.K. Rowling's beloved series of children's books, ***Harry Potter and the Philosopher's Stone***, into a film is a success. In fact, the result is nearly as witty and fanciful as its source material—and Rowling, whose imagination has already made her the richest woman in England, will likely need to have an entire branch of Gringott's Bank set aside just to store the new round of profits that, deservingly, will now flow into her coffers.

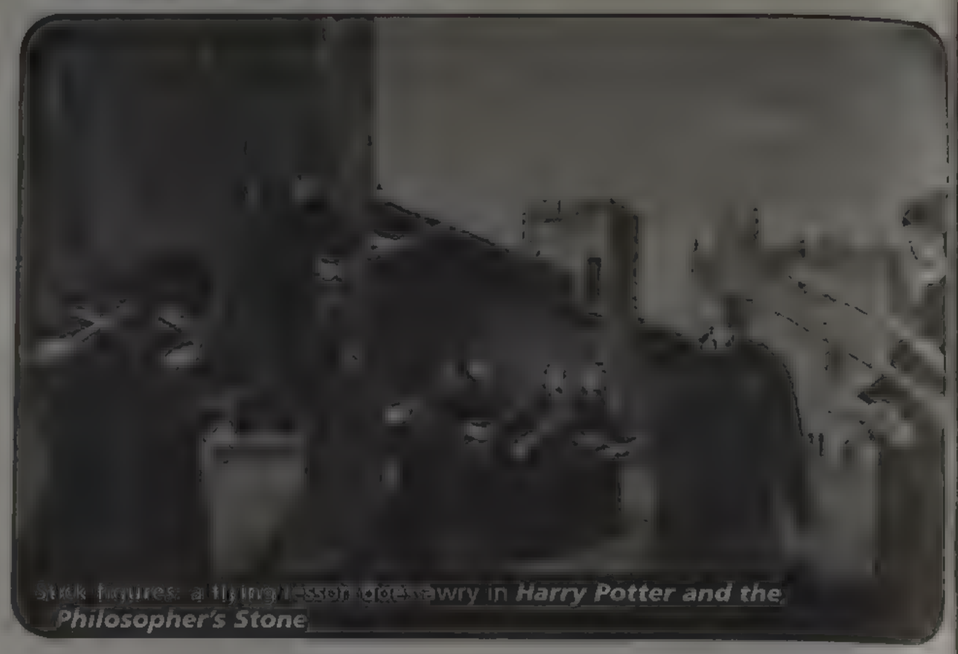
fantasy reVUE

The choice of Chris Columbus as director certainly didn't bode well for this franchise. Columbus's previous films, most of them uninspired, sentimental fantasy/comedies like *Mrs. Doubtfire* and *Bicentennial Man*, certainly shared none of Rowling's mischievous sense of humour—they were the kind of movies Harry's horrible adoptive family, the Dursleys, would have liked. (Like the Dursleys, Columbus always seemed to be, in Rowling's words, "one of the last people you'd expect to be involved in anything strange or mysterious.") But the very sacredness of the Harry Potter books to young readers—who are so devoted to Rowling's vision that even reports that the filmmakers were moving Harry's famous lightning-shaped scar a couple of inches to the right made them howl in protest—has forced Columbus to stay faithful to the text instead of indulging in his worst, goolest instincts and allowed him to concentrate on marshalling the film's enormous production budget.

And the film has brewed up a pretty spectacular visualization of Rowling's fantasy world: Diagon Alley, for instance, is crammed with Dickensian bookstores and wand merchants, while the dining hall at Hogwarts, with hundreds of candles suspended in the air above the tables (they're replaced with jack o'lanterns at Hallowe'en) and the enchanted ceiling providing a surreal vista of the nighttime sky, is appropriately spectacular. Even the special effects seem designed, for the most part, to charm you rather than knock you back in your seat—the bit with the Sorting Hat is particularly wonderful, as are the shots of Harry with his cloak of invisibility draped over his head, not to mention smaller touches like the chocolate frog that hops away from Harry before he can eat it and the living paintings that decorate the walls at Hogwarts Academy. Only a couple of the more ambitious effects sequences fall flat, such as an encounter with a three-headed dog that's guarding a forbidden area of the school, and Harry's first Quidditch match. (Although I must say, I never thought the rules of Quidditch made much sense, even in Rowling's novel.)

Everything's always a cerumen with you

But if there's a true source of magic in this film, it's in the actors and not the effects. Before I saw *Harry Potter*, I doubted whether it could ever be much more than a ridiculously expensive illustrated version of a story everybody knows by heart already—it seemed impossible to find anything *new* in this material. I was wrong; the film is filled to the brim with wonderful British character actors who fill this story with plenty of freshness and vitality. (The film is a little like a wizard's edition of Rowling's book—the illustrations wink and wave at you.) John Hurt has a terrific cameo as a wand salesman; Maggie Smith, who has been cast with hilarious aptness as the shape-shifting Professor McGonagall, hardly even needs special effects to seem perpetually on the verge of morphing into a cat; Robbie Coltrane is wholly enchanting as the soft-hearted giant Hagrid; and Alan Rickman contributes a brilliantly stylized turn as the imposing Professor Snape, who seems dangerous, threatening and yet haunted by his own past all at the very same time. Richard Harris, wearing a beard and a wig of white hair that both reach halfway down to his knees, suggests in only a handful of scenes both headmaster Dumbledore's wisdom and his affection for his young charges. (He has a great moment near the end of the film where he pops a Bertie Bott's Every-Flavour Bean into his mouth; hoping for toffee, he munches it, then gives Harry a wry "c'est la vie" smile before saying "Alas—earwax.")



Stock figures: a flying lesson goes awry in ***Harry Potter and the Philosopher's Stone***

As for the kids, Daniel Radcliffe, who plays Harry, looks exactly right for the part, and his spirit is right for it, too—he seems humble, brave and filled with wonder all at once. And Rupert Grint and Emma Watson give equally fine, likeable, unmannered performances as Ron and Hermione. (There's been talk for ages of awarding Oscars for best casting; certainly, Susie Figgis deserves some kind of special recognition for her work on this film.) In fact, the film's only significant flaw is John Williams's predictable, cloying, self-consciously sprightly score. But given the countless things that can go wrong with an overhyped, micromanaged big-budget bag of beans like *Harry Potter and the Philosopher's Stone*, it's pretty remarkable that Williams's contribution was the only one that made me wince and say to myself, "Alas—earwax." V

Harry Potter and the Philosopher's Sto...
Directed by Chris Columbus • Starring Daniel Radcliffe, Rupert Grint, Emma Watson, Richard Harris, Maggie Smith and Alan Rickman • Opens Fri, Nov 16

David Mamet robs himself blind in *Heist*

Too many pretentious twists sink complicated caper flick

BY JOSEF BRAUN

In David Mamet's new film, ***Heist***, the hypermasculine writer/director employs the kind of genre-bound concept (a '70s-style thriller about a high-stakes robbery) that he would normally relegate to one of the many scripts he's been known to "doctor" for other directors (e.g., *Ronin* or *The Edge*). This time out, however, Mamet is behind the camera and tries to fuse his premise with the distinctive talent for cryptic, pseudo-naturalistic banter and highly orchestrated hyperbole he showed in *House of Games* and *The Spanish Prisoner*. Padding a well-worn yarn—*Heist* is yet another tale of an aging thief (Gene Hackman) trying to go straight but lured into the old "one last job" deal by his longtime fence (Danny DeVito)—with near-nonsensical tough-guy dialogue does not, unfortunately, add up to a thrilling hybrid of mainstream movie thrills and inspired wit. Sadly, *Heist* comes off more as a hollow framework peppered with a stuttering sense of style that's in fact just as hollow as any tired Hollywood thriller—albeit a different kind of hollow.

thriller reVUE


Criminal intense: Rebecca Pidgeon and Gene Hackman, part double-cross in *Heist*

Wooly Mamet

There's something a little cynical and a lot lazy about Mamet's attempt at making a more commercial picture, just as there's something fraudulent about the way his characters converse (if you can call that). For example, rather than take the stoic impenetrability a character like Hackman's criminal mastermind anti-hero is usually given and imbuing it with some vulnerability (or even comprehensible motivations), Mamet renders him even more opaque by refusing to give us even the slightest hint as to his plans and strategies (you have to wonder if Mamet himself has any idea what the character is actually planning) and telling us absolutely nothing about his relationship with his much younger *femme fatale* girlfriend (Rebecca Pidgeon)—despite the fact that the exact nature of their relationship and what she is and isn't privy to in her boyfriend's schemes is crucial to understanding *Heist*'s convoluted plot.

As for that plot, instead of taking the skeleton of a clichéd genre narrative and fleshing it out into something richer and more thoughtful (as James Schamus and Ang Lee recently did with *Crouching Tiger, Hidden Dragon*), Mamet seems satisfied to merely work the genre's stalest devices to death. Thus, we get one false ending after another and an endless series of double-crosses, creating a rather empty kind of suspense to fill up the last half-hour or so. There's nothing inherently wrong with a film—particularly a thriller—whose plot is somewhat incomprehensible (there's a great old story about how nobody working on Howard Hawks's wonderful film version of *The Big Sleep*—not even Raymond Chandler, who wrote the novel—understood all the twists in the story), yet what Mamet supplies us with in exchange are pale imitations of his best dialogue. (Some of it sounds like a bad writer emulating Mamet.)

Lindo dressing

Perhaps Mamet would say that a little self-parody was what he had in mind all along, but if that's the case he didn't tell any of his actors. Pidgeon, his wife, favourite actress and the current expert in delivering Mametian verbiage (she pumped this kind of stuff out marvelously in his last film, *State and Main*), seems completely at a loss as to what to do with crap like "I'm the go-getter; you tell me what to go get." And it doesn't help that her character, the film's token piece of sexual currency, is as shapeless as she's meant to look shapely. Hackman just relies on his same old gruff 'n' tuff persona (for a guy who's supposedly "so cool that when he goes to sleep, sheep count *him*," he sure shouts and flips out enough) and DeVito seems unsure just what the hell his character's doing, period. Only Delroy Lindo, playing Hackman's right-hand man, delivers something you could call a real performance, proving yet again that he's one of the most underutilized actors in Hollywood.

The best I can say for *Heist* is that it packs enough neat hardware, clever tricks of the trade and violent action sequences to hold your attention for its duration. But then I can say the same thing for *The Score*, a movie with an almost identical premise, much more modest aspirations and a whole lot less pretense. ◊

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FILMWEEKLY

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Black Knight (CO) Martin Lawrence stars in *10 Things I Hate About You* director Gil Junger's fish-out-of-water comedy about an employee at a miniature golf course who is pitted against an evil king when he is magically transported back in time to the Middle Ages. *(Opens Wednesday)*

Crack, Brutal, Grief (M) Bruce Elder's upsetting, multilayered experimental film, a compendium of troubling, often violent footage which Elder collected on the Internet and then compiled into an impressionistic whole. *Zeidler Hall, The Citadel; Thu, Nov 15 (7pm)*

VUE PICK **Cyberman** (M) *Project Grizzly* director Peter Lynch's fast-moving documentary profile of author and activist Steve Mann, a self-proclaimed "cyborg" who has hooked up his body to a complex array of laser cameras, computers and information collectors. *Zeidler Hall, The Citadel; Fri, Nov 16 (9pm); Sat, Nov 17 (7pm); Sun, Nov 18 (9pm); Mon, Nov 19 (7pm)*

VUE PICK **Harry Potter and the Philosopher's Stone** (CO, FP, GR) Daniel Radcliffe, Emma Watson, Rupert Grint, Richard Harris, Alan Rickman and Maggie Smith star in *Mrs. Doubtfire* director Chris Columbus's big-screen adaptation of J.K. Rowling's massively popular children's book about a boy's eventful first year as a student at a magical school for wizards.

Jesus Christ Superstar (M) Ted Neeley, Carl Anderson, Yvonne Elliman and Barry Dennen star in *Fiddler on the Roof* director Norman Jewison's 1973 movie version of the Tim Rice/Andrew Lloyd Webber rock opera about the last days of Jesus Christ. Showing with Canadian director Marcel Fayant's film *Western Holocaust Years. Zeidler Hall, The Citadel; Thu, Nov 22 (7pm)*

VUE PICK **The Man Who Never Was** (EFS) Clifton Webb and Gloria Grahame star in *Tunes of Glory* director Ronald Neame's rigourously factual account of Operation Mincemeat, the elaborate plan executed by British intelligence during World War II to mislead the Nazis as to the true location of the D-Day invasion. *Provincial Museum Auditorium; 102 Ave & 128 St; Mon, Nov 19 (8pm)*

Novocaine (CO) Steve Martin, Helena Bonham Carter, Laura Dern and Elias Koteas star in writer/director David Atkins's black comedy about a straitlaced dentist who finds himself falsely accused of murder as a result of an impulsive fling with a sexy new patient.

VUE PICK **Smell of Camphor, Fragrance of Jasmine** (M) Bahman Farmanara (who also wrote and directed) stars in this bittersweet comedy/drama about a melancholy middle-aged filmmaker beset by a stalled career, nagging relatives and an increasing preoccupation with death. In Farsi with English subtitles. *Zeidler Hall, The Citadel; Fri, Nov 16 (7pm); Sat, Nov 17 (9pm); Sun, Nov 18 (7pm); Mon, Nov 19 (9pm)*

Spy Game (CO, FP) Brad Pitt, Robert Redford and Catherine McCormack star in *Top Gun* director Tony Scott's flashback-filled espionage drama about a retired CIA agent who is called out of retirement when his protégé is kidnapped by the Chinese. *(Opens Wednesday)*

FIRST-RUN MOVIES

Asoka (CO) Shah Rukh Khan and Kareena Kapoor star in *The Terrorist* director Santosh Sivan's epic film, a fictionalized version of the life of the ancient Indian emperor who converted to Buddhism after waging a violent war against a neighbouring kingdom. In Hindi with English subtitles.

Bandits (CO) Bruce Willis, Billy Bob Thornton and Cate Blanchett star in *Rain Man* director Barry Levinson's offbeat crime comedy about a pair of bank robbers who wind up in a love triangle with an eccentric woman they've kidnapped as part of their latest heist.

Bones (CO) Snoop Dogg, Pam Grier and Michael T. Weiss star in *Juice* director Ernest Dickerson's blaxploitation horror flick about a dead pimp who returns from the grave to wreak vengeance on his killers and clean up his old neighbourhood.

China: The Panda Adventure (SC) *Dominick and Eugene* director Robert M. Young's IMAX documentary about Ruth Harkness's work with giant pandas in the remote forests of China.

Domestic Disturbance (CO, FP) John Travolta, Vince Vaughn, Teri Polo and Steve Buscemi star in *Sea of Love* director Harold Becker's thriller about a divorced father who suspects his 11-year-old son's new stepfather is not what he appears to be.

Don't Say a Word (CO) Michael Douglas, Brittany Murphy, Sean Bean and Famke Janssen star in *Kiss the Girls* director Gary Fleder's thriller about a New York psychiatrist who is forced to extract a secret from a severely disturbed young woman in exchange for the return of his kidnapped daughter. Based on the novel by Andrew Klavan.

VUE PICK **From Hell** (CO) Johnny Depp, Heather Graham, Robbie Coltrane and Ian Holm star in *Menace II Society* directors Allen and Albert Hughes's atmospheric, gruesome screen adaptation of Alan Moore and Eddie Campbell's graphic novel about a troubled police detective who applies his unusual crime-solving skills to the Jack the Ripper murders.

Great North (SC) Martin J. Dignard and William Reeve's IMAX documentary about the harsh beauty of the northern regions of Canada and Sweden, and how those countries' indigenous peoples have adapted to life there

Haunted Castle (SC) *Alien Adventure* director Ben Stassen's computer-animated 3-D IMAX film that follows a rock musician's journey through a creepy mansion.

Heist (CO, FP) Gene Hackman, Danny DeVito, Delroy Lindo and Rebecca Pidgeon star in *The Spanish Prisoner* writer/director David Mamet's crime flick about a gang of thieves whose lucrative plan to rob a jewelry evolves into a high-stakes game of double- and triple-crosses.

VUE PICK **Innocence** (P) Julia Blake, Charles "Bud" Tingwell and Terry Norris star in *Man of Flowers* director Paul Cox's acclaimed drama about two senior citizens, one widowed and one still married to her first husband, who rekindle the passionate love affair they shared when they were 40 years younger.

VUE PICK **Iron Monkey** (CO) Rongguang Yu, Donnie Yen and Jean Wang star in *Drunken Master* director Yuen Woo-Ping's spectacular 1993 martial arts action flick, set in 19th-century China, about a father who is forced by a corrupt governor to track down and defeat a Robin Hood-like masked bandit. In Cantonese with English subtitles.

Joy Ride (CO) Paul Walker, Steve Zahn and Leelee Sobieski star in *Red Rock West* director John Dahl's road-trip thriller about two brothers who earn the wrath of a psychotic, murderous trucker as a result of a prank they play on him over a CB radio.

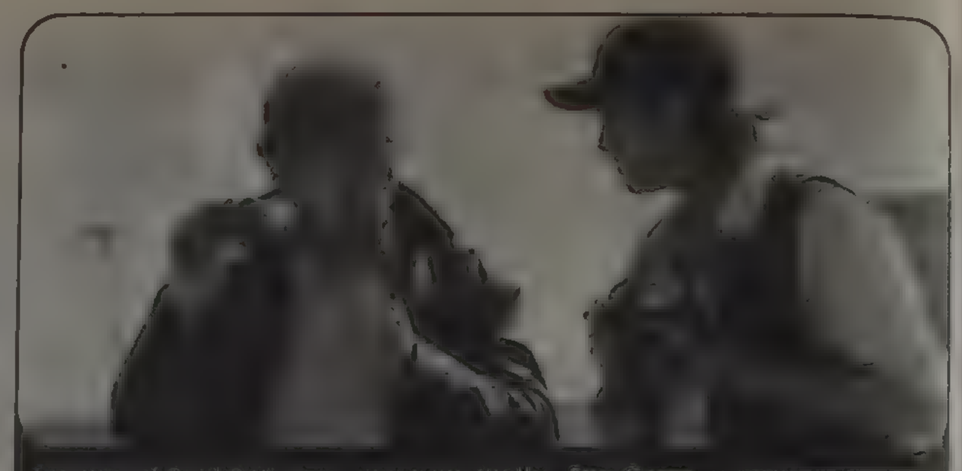
K-PAX (CO, FP) Kevin Spacey, Jeff Bridges and Alfre Woodard star in *The Wings of the Dove* director Iain Softley's screen version of Gene Brewer's cult novel about a psychiatrist who begins to suspect that a mysterious new patient who claims to be an alien from outer space might be speaking the truth.

VUE PICK **Kandahar** (CO) Nelofer Pazira stars in *A Moment of Innocence* writer/director Mohsen Makhmalbaf's timely drama about an Afghan-Canadian woman who smuggles herself back into Afghanistan in hopes of finding her younger sister and preventing her from committing suicide during the last eclipse of the millennium. In English and Farsi with English subtitles.

The Last Castle (CO) Robert Redford, James Gandolfini, Mark Ruffalo and Delroy Lindo star in *The Contender* writer/director Rod Lurie's action drama about a wrongly court-martialed general who leads his fellow inmates in a massive revolt against a corrupt prison warden.

Life as a House (CO) Kevin Kline, Hayden Christensen and Kristin Scott Thomas star in *At First Sight* director Irwin Winkler's tearjerker about a dying man who heals his relationship with his alienated son while fulfilling his lifelong dream of building his own house.

VUE PICK **The Man Who Wasn't There** (CO) Billy Bob Thornton, Frances McDormand and James Gandolfini star in *Barton Fink* creators Joel and Ethan Coen's beautifully photographed *film noir* about an emotionally remote barber whose attempt to blackmail his wife's lover brings with it a host of unforeseen consequences.



The title of Brad Pitt's new espionage thriller, *Spy Game*, is reminiscent of his earlier cult fave *Fight Club*—only this time it's Pitt who has to endure endless lessons in the secret way the world works from a charismatic know-it-all mentor (here played by former golden boy/Brad Pitt career role model Robert Redford) after he's kidnapped by a shadowy enemy right at the start of the film. And, just like *Fight Club*, *Spy Game* is directed by a showoff visual stylist who got his training in TV commercials and music videos: Tony Scott. But as appealing as the patron might be, don't expect a mind-blowing twist ending in which Pitt turns out to be a figment of Robert Redford's imagination.

VUE PICK **Monsters, Inc.** (CO, FP, GR) The voices of Billy Crystal, John Goodman, Steve Buscemi and James Coburn are featured in directors Peter Docter and David Silverman's computer-animated comedy about a little girl who accidentally steps through a portal into the world all the creatures who lurk under beds and in closets call home.

VUE PICK **Mulholland Drive** (CO, P) Naomi Watts, Justin Theroux and Laura Elena Harring star in *Blue Velvet* director David Lynch's dreamlike, unclassifiable Hollywood thriller about a beautiful amnesiac and a naïve aspiring starlet whose identities combine and recombine as they investigate a mysterious car crash.

The One (CO, FP) Jet Li, Carla Gugino and Delroy Lindo star in *Final Destination* director James Wong's action/sci-fi picture about a futuristic, parallel-universe-hopping criminal who discovers that he becomes more and more powerful with each alternate version of himself he kills off.

Riding In Cars With Boys (CO) Drew Barrymore, Steve Zahn and Adam Garcia star in *A League of Their Own* director Penny Marshall's seriocomic chick flick about a free-spirited teen mother who struggles to pull herself out of welfare and attend college. Based on the memoir by Beverly Donofrio.

Serendipity (CO) John Cusack, Kate Beckinsale, Jeremy Piven and Molly Shannon star in *Town and Country* director Peter Chelsom's romantic comedy about a young couple who meet, fall in love and then part company in order to test the woman's belief that if they are meant to be together, they will meet again.

Shallow Hal (CO, FP, GR) Jack Black, Gwyneth Paltrow and Jason Alexander star in *There's Something About Mary* co-directors Peter and Bobby Farrelly's comedy about a superficial man who falls in love with an overweight woman after acquiring the ability to see people's "inner beauty."

VUE PICK **Shrek** (CO) The voices of Mike Myers, Eddie Murphy, Cameron Diaz and John Lithgow are featured in this irreverent computer-animated fairytale spoof about a grumpy ogre who is hired by a despotic king to save a princess from a fire-breathing dragon.

13 Ghosts (FP) Shannon Elizabeth, Matthew Lillard, Tony Shalhoub and F. Murray Abraham star in director Steve Beck's remake of the 1960 William Castle horror flick about a group of people trapped in a haunted mansion bequeathed to one of them by his late parapsychologist uncle.

Training Day (CO) Denzel Washington and Ethan Hawke star in *Bait* director Antoine Fuqua's crime drama about a rookie undercover cop in Los Angeles who spends his first day on the job getting a lesson in street ethics from a flamboyant, thoroughly corrupt veteran policeman.

VUE PICK **Waking Life** (GA) Wiley Wiggins stars in *Slacker* director Richard Linklater's unusual, plotless animated film, in which a young man floats dreamily through a series of conversations about life and the nature of reality with a wide variety of celebrities, philosophers and crackpots.

VUE PICK **Zoolander** (CO) Ben Stiller (who also directed and co-wrote the script), Owen Wilson, Will Ferrell and Milla Jovovich star in this wacky comedy about a shallow, none-too-bright male model who becomes mixed up in a CIA plot to assassinate the president of Malaysia.

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2 Monsters Inc. (G) 93min 12:00, 2:00, 4:00, 6:45, 9:15
3 Shallow Hal (14A) 111min [illegible]
4 Harry Potter (PG) 150min Frightening Scenes, No passes Fri, Sat, Sun 11:15, 2:15, 5:30, 8:30
5 Harry Potter (PG) 150min Frightening Scenes, No passes Fri, Sat, Sun 11:45, 2:45, 6:00, 9:00

FAMOUS PLAYERS
SHOWTIMES EFFECTIVE: FRI, NOV. 16-THU, NOV. 22

PARAMOUNT : THX 10233 Jasper Ave. 428-1307

MONSTERS, INC. (G)
2:30 4:30 7:00 9:20

WESTMOUNT

HARRY POTTER AND THE PHILOSOPHER'S STONE (PG) No passes
Frightening scenes
12:00 1:00 3:15 4:30 6:45 8:15 10:00

HEIST (14A)
Coarse language
Fri Sat Sun Mon Tue 1:15 4:00 7:15 9:45

MONSTERS, INC. (G)
12:15 2:30 4:45 7:00 9:30

SPY GAME (STC)
Wed Thu 1:15 4:00 7:15 9:45

GATEWAY

DOMESTIC DISTURBANCE (14A)
1:45 4:30 7:20 10:10

HARRY POTTER AND THE PHILOSOPHER'S STONE (PG)
No passes
Frightening scenes
12:00 12:30 1:15 3:15 3:45 4:45
6:45 7:15 8:15 9:55 10:30

MONSTERS, INC. (G)
No passes
Fri Mon 12:15 1:30 2:30 4:00 5:00 7:00
7:30 9:20 9:45
Sat Sun Tue Wed Thu 1:30 2:30 4:00 5:00
7:00 7:30 9:20 9:45

SILVERCITY NOW 444-2400

13 GHOSTS (18A)
Gory violence throughout
THX Fri Sat Mon Tue 8:30 11:00 Sun 11:00

CHINA: THE PANDA ADVENTURE (G)
IMAX 2D. Mon Wed 12:15 pm

DOMESTIC DISTURBANCE (14A)
THX 1:10 3:40 7:20 9:50

GREAT NORTH (G) Tue Thu 12:15 pm

HARRY POTTER AND THE PHILOSOPHER'S STONE (PG) No passes. Frightening scenes. 2:00 5:30
[illegible]
THX 12:00 12:15 12:30 1:00 3:15 3:45 4:00 4:30 6:45
7:15 7:30 8:15 9:55 10:30 10:45

HAUNTED CASTLE (PG)
May frighten younger children. Fri Sun 12:15 pm

HEIST (14A) Coarse language
THX 1:20 4:20 7:50 10:50

K-PAX (PG) Coarse language
THX 12:20 3:30 6:40 9:40

MONSTERS, INC. (G)
THX Fri Sat Mon Tue 12:10 12:40 1:30
2:30 3:00 4:15 5:10 5:40 7:00 7:40 9:30 10:10
Sun 12:10 12:40 1:30 2:30 3:00 4:15
5:10 7:00 7:40 9:30 10:10
Wed Thu 12:10 1:30 2:30 4:15 5:10
7:00 7:40 9:30 10:10

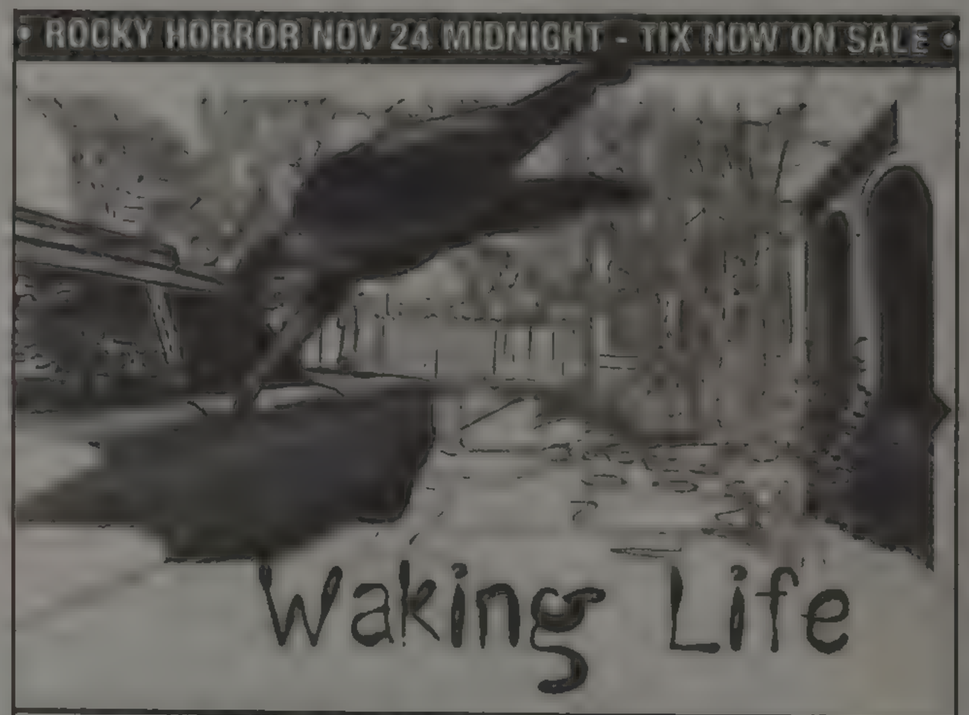
THE ONE (14A) Violent scenes
THX Fri Sat Mon Tue Wed Thu 1:40 4:40 8:00 10:40
Sun 1:00 8:00 10:40

SHALLOW HAL (14A)
THX 12:50 4:10 7:10 10:15

SPY GAME (STC)
THX Wed Thu 1:15 4:05 7:05 10:20

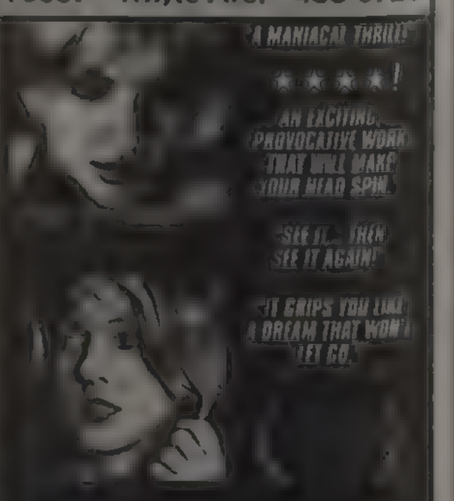
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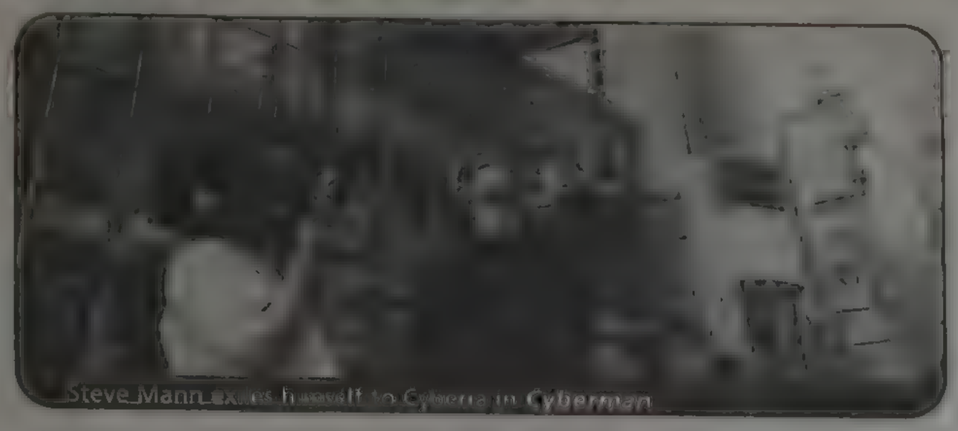


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I really am a camera

Steve Mann talks, somewhat incoherently, about life as a *Cyberman*

BY JOSEF BRAUN


Steve Mann exposes himself to Cyberia in *Cyberman*

documentary reVUE

Steve Mann doesn't want you to see him; he wants you to *be* him. That's the essential idea behind the University of Toronto professor and inventor's EyeTap camera, an enormous pair of black shades with a microscopic camera built inside of them which Mann has been wearing for the last 20 years with about the same frequency most of us wear socks. (And if you think wearing bifocals makes you look nerdy, just wait until you get a load of this guy.) A self-proclaimed "cyborg," Mann wears the EyeTap unit so that he can modify how he views the world to custom-fit his needs (I could certainly relate to his desire to block out billboard advertising) and then record the visual data for his future grandkids or even broadcast it live on the web so that the world can share his moment-by-moment life experience. "I put on the EyeTap camera so that I can see things how they really are," Mann enigmatically explains.

More than just a subverted form of exhibitionism, the socio-political *raison d'être* behind Mann's lifelong development of the wearable computer is supposedly to combat the culture of continual, inescapable surveillance. Mann is justifiably upset that he lives in a society where it's considered normal to have cameras watching our every move, and will frequently walk into a Wal-Mart and cause a ruckus by trying to get employees to admit that their company is "taking my picture without my permission." Thing is, Mann also enjoys doing exactly the same thing to them, wearing the relatively clandestine EyeTap unit and recording their images without permission at the very same moment he's accusing them of monitoring *him*. This is but one of the many contradictions within Mann's outspoken personal philosophy, and, luckily, all of these contradictions are addressed, alongside Mann's ingenuity, in Canadian filmmaker Peter Lynch's documentary ***Cyberman***.

Evasion of privacy

Early in *Cyberman*, Mann's parents eerily explain how, ever since Steve was a precocious little kid aspiring to be a telephone repairman, he began to monitor their movements and record their words without their ever knowing about it. But right after Dad explains how nonsensical this kind of behaviour seems coming from a supposed advocate for privacy, cyberpunk novelist William Gibson puts forth a theory stating that by having cameras watching cameras, the surveillance process becomes somehow neutralized(?). In any case, much of what I learned about Mann by watching *Cyberman* felt at once fascinating and completely redundant; Mann, for example, describes the EyeTap as a way to bring us closer to how the artist sees the world, yet an artist's vision is in fact only complete once it's filtered through the abstraction of their artistic medium. Would you rather look at a painting or watch Steve Mann's view of walking down the street all day?

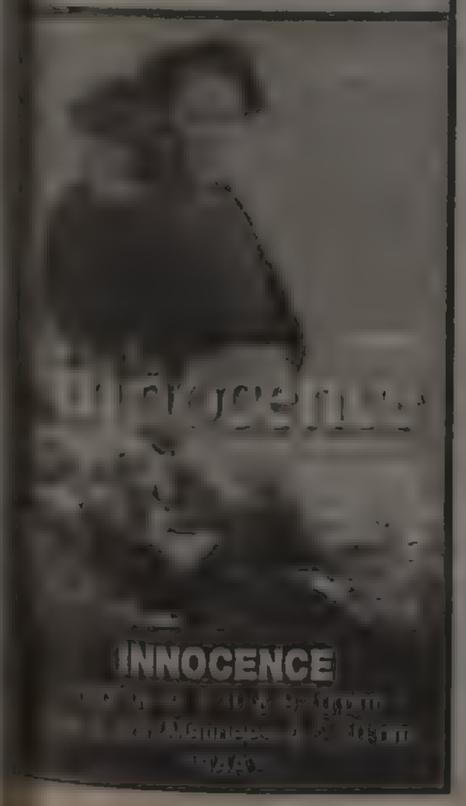
Still, switching back and forth from his own footage and Mann's EyeTap footage, Lynch never lets Mann's intermittent lack of coherence keep him from conveying the vast, mind-boggling possibilities of the inventor's work. While Mann's notions cause us to ponder the future of consciousness control (not to mention think twice about the movie *Strange Days*), Lynch also shows us a genuinely practical use for EyeTap technology by following Mann to a protest against classism held in Toronto, where Mann is effortlessly able to capture the first images of riot squads and the ensuing violence. Perhaps the EyeTap could be the future of up-to-minute journalism.

I've only covered a fraction of the interesting things Mann has invented or said, and I would highly recommend seeing *Cyberman* to get the full deal. These inventions may prove to be more socially significant than even Mann has in mind, since he himself seems caught up in his own bizarre form of wish-fulfillment. Like the cardboard-encased protagonist in Kobe Abe's *The Box Man* (perhaps the most low-tech cyberpunk novel ever written), Mann seems hell-bent on seeing the world only through the safe filter of his customized machine. I have to wonder: is this the technology of communication or increased isolation?

Cyberman
Directed by Peter Lynch • Featuring Steve Mann • Zeidler Hall, The Citadel • Fri, Nov 16 (9pm); Sat, Nov 17 (7pm); Sun, Nov 18 (9pm); Mon, Nov 19 (7pm) • Metro Cinema • 425-9212

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Showtimes for FRI, November 16 - THU, November 22, 2001
HEARTS IN ATLANTIS (PG) Mature theme. Not suitable for younger children
TWO CAN PLAY THAT GAME (18A)
THE PRINCESS DIARIES (G) Sat-Sun 11:20 Daily 1:50 4:25 7:00 9:40 Midnight Fri Sat only 12:10
THE OTHERS (PG) Frightening scenes throughout. Sat Sun 11:30 Daily 2:15 4:50 7:35 10:05 Midnight Fri Sat only 12:20
THE GLASS HOUSE (14A) Sat Sun 11:45 Daily 2:25 4:55 7:25 9:55 Midnight Fri Sat only 12:35
RUSH HOUR 2 (PG) Coarse language. Sat Sun 11:50 Daily 1:55 4:20 7:15 9:45 Midnight Fri Sat only 12:00
AMERICAN PIE 2 (18A) Crude sexual content throughout. Sat Sun 11:25 Daily 1:40 4:40 7:40 10:10 Midnight Fri Sat only 12:25
SUMMER CATCH (PG) Sexual content, coarse language. Sat Sun 11:10
SWEPT AWAY (PG)
AMERICA'S SWEETHEARTS (14A) Sat Sun 11:55 Daily 2:20 4:45 7:10 9:35 Midnight Fri Sat only 11:55
JURASSIC PARK III (PG) Frightening scenes. Sat Sun 12:05 Daily 2:30 5:05
PLANET OF THE APES (PG) Frightening scenes Daily 7:20 10:00 Midnight Fri Sat only 12:30
PEARL HARBOR (PG) Violent scenes. Daily 12:30 4:00 7:45 Midnight Fri/Sat only 11:25
LEGALLY BLONDE (PG) Suggestive language Daily 10:15 Midnight Fri/Sat only 12:15

CINEPLEX ODEON CINEMAS
TALKING MOVIE LISTINGS 444-5468
CINEMA GUIDE
Showtimes for Friday November 16 - Thursday November 22, 2001
EATON CENTRE CINEMAS
BLACK KNIGHT STC
DTS Digital. No passes. Wed-Thu 1 50 4 40 8 05 10 35
HARRY POTTER AND THE PHILOSOPHER'S STONE PG
Frightening scenes. DTS Digital. No passes. On 3 screens. Fri Mon-Thu 12:00 12:30 1:15 3:15 3:45 4:30 6:30 7:00 7:45 9:45 10:15 Sat-Sun 9:15 9:45 12:00 12:30 1:15 3:15 3:45 4:30 6:30 7:00 7:45 9:45 10:15
HEIST 14A
Coarse language. DTS Digital. Fri-Tue 1:40 4:10 7:10 10:05 Wed-Thu 3:00 6:45
K-PAX PG
Coarse language. DTS Digital. Fri-Tue 12:15 3:00 6:45 9:30 Wed-Thu 12:15 9:30
LIFE AS A HOUSE 14A
Mature themes, sexual content. DTS Digital. Daily 12:45 3:30 7:20 10:00
THE MAN WHO WASN'T THERE 14A
DTS Digital. Fri Sun Tue Thu 1:30 4:50 7:55 10:30 Mon 1:30 10:30
THE ONE 14A
Violent scenes. DTS Digital. Fri Tue 1:50 4:40 8:05 10:35
SHALLOW HAL 14A
DTS Digital. No passes. Daily 1:00 4:00 7:30 10:25
SPY GAME STC
DTS Digital. No passes. Wed-Thu 1:40 4:10 7:10 10:05
SOUTH EDMONTON COMMON
ASOKA 14A
DTS Digital. Fri-Tue 12:40 4:35 8:20
BANDITS PG
DTS Digital. Fri-Tue 2:00 7:40
BLACK KNIGHT STC
THX Wed-Thu 12:40 3:00 5:20 7:45 10:15
BONES 18A
Gory violence, disturbing scenes throughout. DTS Digital. Fri-Tue 10:30
FROM HELL 18A
Gory violence, disturbing scenes. DTS Digital. Daily 1:40 4:30 7:35 10:20
HEIST 14A
Coarse language. DTS Digital. Daily 2:10 4:40 7:20 10:00
KANDAHAR PG
THX Daily 1:10 3:30 5:40 7:50 10:10
K-PAX PG
Coarse language. DTS Digital. Wed-Thu 12:45 3:20 6:30 9:10 On 2 screens. Fri-Tue 12:45 3:20 4:50 6:30 9:10 10:15
THE LAST CASTLE 14A
DTS Digital. Fri-Tue 1:00 3:50 6:50
LIFE AS A HOUSE 14A
Mature themes, sexual content. THX Daily 12:50 3:40 6:40 9:30
THE MAN WHO WASN'T THERE 14A
DTS Digital. Daily 1:15 4:00 7:15 9:55
NOVOCAINE 14A
Disturbing content. DTS Digital. Daily 1:45 4:15 7:10 9:20
THE ONE 14A
Violent scenes. THX Fri-Tue 12:30 2:45 5:00 7:30 9:50 DTS Digital. Fri-Tue 1:30 3:45 5:50 8:30 10:45 On 2 screens. Wed-Thu 12:30 1:30 2:45 3:45 5:00 5:50 7:30 8:30 9:50 10:45
RIDING IN CARS WITH BOYS PG
Mature theme. DTS Digital. Daily 2:30 5:30 8:40
SERENDIPITY PG
DTS Digital. Daily 1:50 4:20 6:45 9:00
SHALLOW HAL 14A
No passes. THX Daily 1:20 4:10 7:00 9:45 DTS Digital. Daily 2:20 5:10 8:00 10:40
SPY GAME STC
No passes. THX Wed-Thu 2:00 4:50 7:40 10:30 DTS Digital. Wed-Thu 1:00 3:50 6:50 9:40
CLAREVIEW TOWN CENTRE
BLACK KNIGHT STC
DTS Digital. No passes. Wed-Thu 1:30 4:15 7:10 9:20
HARRY POTTER AND THE PHILOSOPHER'S STONE PG
HEIST 14A
Coarse language. DTS Digital. Daily 12:40 3:10 7:20 9:40
K-PAX PG
LIFE AS A HOUSE 14A
Mature themes, sexual content. DTS Digital. Daily 12:20 3:00 6:50 9:30
MONSTERS, INC G
On 2 screens. Fri-Sun 10:30 12:10 1:00 2:45 9:10 10:00 Mon-Tue 12:10 1:00 2:45
THE ONE 14A
DTS Digital. Fri-Tue 1:30 4:15 7:10
SPY GAME STC
DTS Digital. No passes. Wed-Thu 12:50 4:00 7:30 10:20
WEST HALL 8
WEST PHASE III ENTRANCE 444-1829
BLACK KNIGHT STC
DTS Digital. Wed-Thu 6:40 9:30
DON'T SAY A WORD 14A
Violent scenes. DTS Digital. Fri-Sun 1:50 4:40 7:20 9:40 Mon-Thu 7:20 9:40
FROM HELL 18A
Gory violence, disturbing scenes. DTS Digital. Fri-Sun 1:05 3:40 6:50 9:35 Mon-Tue 6:50 9:35 Wed-Thu 6:50 9:35
IRON MONKEY PG
Violent scenes. DTS Digital. Subtitled. Fri-Sun 3:30 9:30 Mon-Tue 9:30 Wed-Thu 9:25
THE LAST CASTLE 14A
DTS Digital. Fri Sun 1:00 3:50 6:40 9:30 Mon-Tue 6:40 9:30
LIFE AS A HOUSE 14A
Mature themes, sexual content. DTS Digital. Fri Sun 1:10 4:00 7:00 9:50 Mon-Tue Thu 7:00 9:50 Wed 9:50
MULHOLLAND DRIVE 14A
Sexual content. DTS Digital. Fri-Sun 1:20 6:30 Mon-Thu 6:30
RIDING IN CARS WITH BOYS PG
Mature theme. DTS Digital. Fri-Sun 1:30 4:20 7:10 10:00 Mon-Thu 7:10 10:00
SERENDIPITY PG
DTS Digital. Fri-Sun 2:00 4:10 6:55 9:00 Mon-Thu 6:55 9:00
TRAINING DAY 18A
DTS Digital. Fri-Sun 1:40 4:30 7:30 10:10 Mon-Thu 7:30 10:10
WESTMALL 9 CINEMAS
PHASE I, ENTRANCE 44 444-1331
AMERICAN PIE 2 18A
Crude sexual content throughout. Daily 2:45 5:00 7:45 10:10
ATLANTIS: THE LOST EMPIRE PG
Daily 2:15 4:30 7:00 9:30
JURASSIC PARK III PG
Frightening scenes. Daily 9:00
THE OTHERS PG
Frightening scenes throughout. Daily 2:30 4:45 7:15 10:00
THE PRINCESS DIARIES G
Daily 1:45 4:15 6:45 9:15
RUSH HOUR 2 PG
Coarse language. Daily 1:30 3:30 5:30 7:30 9:45
SHREK PG
Daily 2:00 4:00 6:30
VILLAGE 9 CINEMAS
Albert Trail St. Albert 459-1848
13 GHOSTS 14A
Gory violence throughout. Fri Mon-Thu 7:30 Sat-Sun 1:30 4:30 7:30
BANDITS PG
Fri 7:00 10:00 Sat-Sun 1:15 4:15 7:00 10:00 Mon-Thu 7:00
BLACK KNIGHT STC
Wed-Thu 7:30
DOMESTIC DISTURBANCE 14A
DTS Digital. Fri 6:45 9:15 Sat-Sun 1:15 4:15 6:45 9:15 Mon-Thu 6:45
FROM HELL 18A
Gory violence, disturbing scenes. Daily 7:00 9:45 Sat-Sun 1:00 4:00 7:00 9:45 Mon-Tue 7:00
JOY RIDE 14A
Coarse language. Fri 7:30 10:00 Sat Sun 1:15 3:45 7:30 10:00 Mon-Thu 7:30
K-PAX PG
Coarse language. Fri 7:00 9:45 Sat-Sun 1:00 3:45 7:00 9:45 Mon-Thu 7:00
THE LAST CASTLE 14A
Fri 6:30 9:15 Sat-Sun 12:30 3:30 6:30 9:15 Mon-Thu 6:30
MULHOLLAND DRIVE 14A
Sexual content. Fri 6:30 9:30 Sat-Sun 12:30 3:30 6:30 9:30 Mon-Thu 6:30
THE ONE 14A
Violent scenes. Fri 6:30 9:00 Sat-Sun 1:30 4:00 6:30 9:00 Mon-Thu 6:30
RIDING IN CARS WITH BOYS PG
Mature theme. Fri 6:45 9:30 Sat-Sun 12:45 3:30 6:45 9:30 Mon-Thu 6:45
SHREK PG
Fri 6:45 9:00 Sat-Sun 1:00 3:15 6:45 9:00 Mon-Thu 6:45
TRAINING DAY 18A
Fri-Sun 9:45
ZOOLANDER 14A
Fri 7:15 9:15 Sat-Sun 1:45 4:00 7:15 9:15 Mon-Thu 7:15

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Arrivederci, aroma

Smell of Camphor, Fragrance of Jasmine is an unusual entry in Iranian film canon

BY JOSEF BRAUN

With the last decade's phenomenal re-emergence of Iranian cinema onto a highly responsive international scene, making widely revered heroes out of filmmakers like Abbas Kiarostami *(Taste of Cherry)*, Mohsen Makhmalbaf *(Kandahar)* and Jafar Panahi *(The Circle)* and inspiring a great deal of deserved admiration and analysis of these filmmakers' unusual methods of narrative development (Makhmalbaf's in particular), it seems it was only a matter of time before the distinctive style that pervades Iranian art films (a style most indebted to classic Italian neorealism) would begin to give way to potentially corrosive exterior influences and radical shifts in artistic vision.

foreign reVUE

With each new Iranian movie that opens in Edmonton, I fear the worst (would a loosening government censor board suddenly give rise to Iran's answer to Garry Marshall?!) only to have my fears extinguished by another wonderful film made in essentially the same vibrant style (a style, it should be said, open to infinite variations) as the others. But luckily, the first Iranian film I have seen to deviate from this "national style," Bahman Farmanara's ***Smell of Camphor, Fragrance of Jasmine***, a highly personal work as reminiscent of the films of Bergman, Fellini, Bertolucci, Buñuel or (especially) Woody Allen as those of his fellow countrymen, is anything but a disappointment.

Ironically, *Smell of Camphor, Fragrance of Jasmine* breathes fresh air into Iran's movie theatres even though its every scene reeks of illness and death. Farmanara himself plays the film's protagonist, a middle-aged Tehran filmmaker (and decidedly undisguised alter ego) named Bahman Farjami. Farjami differs from the central characters in most Iranian films because he's neither a child nor poor but a moody, portly, death-obsessed bourgeois who, hired to shoot a documentary about Iranian funeral rituals for Japanese television, finds himself concocting a mock funeral for himself just so he can hear what people will say about him when he's gone. (Allen would love this premise.) But as he tries to make arrangements for the project, Farjami encounters and is frequently distracted by several figures who only intensify his bitterness over the current state of things in Iran: a woman carrying a dead child en route to her abusive, unemployed husband; an old friend who's had to stop working in the film industry because of the lack of funded projects; a rather nefarious-looking doctor friend who acts like a spin doctor from an Elmore Leonard novel; a mortician with a bad attitude and the corpse of a 15-year-old suicide on his hands. (To top it all off, when Farjami visits his catatonic mother, he decides to read her a story by Edgar Allan Poe!)



Smells like Iranian spirit: *Smell of Camphor, Fragrance of Jasmine*

Buying the Farmanara

One of Farmanara's biggest stylistic departures from other Iranian films in *Smell of Camphor* is his use of surreal dream (or perhaps just dream-like?) scenes and sudden apparitions, as well as dramatic scoring and relatively fancy camera techniques. Yet none of these elements comes off as forced or "westernized" or as an attempt to show off a slightly bigger budget; Farmanara's story and the elusive manner in which he tells it are one and the same, bound together with as much playful ambiguity as one of Kiarostami's works, if a little more flashy in its gallows humour. (White—the colour of camphor, the colour of jasmine and the colour of the ghostly figure Farjami sees—symbolizes death; when Farjami goes to his wife's grave, the two annoying, bureaucratic cemetery officials he meets turn out to be matching albinos.)

There are many layers of meaning implied in Farmanara's images and his minimalist brand of wit. His vision is idiosyncratic yet eerily resonant. As we watch *Smell of Camphor*, we ask ourselves what is real and what is illusion? Is this death or only a rehearsal for death? And, amusingly, it's the way in which Farmanara evades answering these questions that becomes his film's ultimate point. V

Smell of Camphor, Fragrance of Jasmine
Directed by Bahman Farmanara • Starring Bahman Farmanara, Hossein Kasbian and Mahtaj Nojoomi • Zeidler Hall, The Citadel • Fri, Nov 16 (7pm); Sat, Nov 17 (9pm); Sun, Nov 18 (7pm); Mon, Nov 19 (9pm) • Metro Cinema • 425-9212

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theatre
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Photo: Ian Jackson

Big business

Jackie Richardson captures essence of blues survivor Willie Mae Thornton

BY PAUL MATWYCHUK

When I arrive at the Roxy Theatre and ask to speak to Jackie Richardson, it takes a few seconds to sort out the fact that I've come to interview the star of ***Big Mama: The Willie Mae Thornton Story*** and not to speak to Jacquie Richardson, Theatre Network's general manager. "Oh!" someone finally exclaims. "You want Big Mama, not Little Mama!" I'm led backstage and introduced to the Richardson I was looking for—although the only light in the corridor is coming from an open fire exit behind her, which means that when she says hello, she seems like nothing more than a voice and a mysterious shadow.

Willie Mae Thornton's voice was relegated to the shadows as well for much of her career. Although she was elected to the Blues Foundation's Hall of Fame in 1984, it's other people's versions of the songs that she originally recorded which have lived on in the popular imagination. Jerry Leiber and Mike Stoller specifically tailored "Hound Dog" to Thornton's voice and personality, but it was Elvis Presley's (substantially different) version of the tune that went to number one on the charts. (And while the Thornton original was a sizable hit too, selling tens of thousands of copies for Don Robey's Peacock label, the only payment Thornton ever received for recording it was a measly $500 cheque. "It's like having a lottery ticket and not being able to claim it," Richardson remarks.) At least Janis Joplin, who made her passionate rendition of "Ball and Chain" a centrepiece of her live act, always took pains to acknowledge Thornton's authorship of the tune—even to the point of tracking down Thornton and asking for her permission before she began performing it. Indeed, it was largely Joplin's public admiration of Thornton that revived people's interest in the veteran singer in the late '60s, rescued her career from the showbiz gutter (at one point, she was even part of a trio that sang off-colour songs on the fraternity circuit—for double their fee, they'd perform topless) and put her back in front of audiences more appreciative of her talent.

Big Mama plays the big house

It's at this point in her career, some time in the mid-'70s, that *Big Mama* takes place. The show is both a recreation of a Willie Mae Thornton concert and a storytelling session in which the hard-living, hard-drinking singer (her beverage of choice was bottle after bottle of gin mixed with milk) ruminates on the highs and lows of her career. Thornton—as you can hear on the wonderful 1975 live disc *Jail*, recorded live at a pair of state prisons in Washington and Oregon—was still singing old hits like "Hound Dog" and "Ball and Chain" at the time, and I ask Richardson if she perceives any changes between those versions and the ones she did in the '50s.

"I think there's a distinct difference in the sound that she had in the '40s and '50s compared to her later records," she says, "but the essence is the same. What makes it interesting for me to listen to another singer is hearing a song they did at the very beginning and go through as they did it every five or 10 years later. You can really get a sense of the life journey in how they sing things and interpret things. You can hear it especially in the slow songs, I think.... You listen to her sing something like 'Ball and Chain,' for instance, and you have to wonder, you know, how many windows has she been sitting by and had to contemplate the world through?"

Thornton certainly would have had a lot to contemplate. Born in Montgomery, Alabama in 1926 to a preacher father and a church-singer mother, the rebellious Thornton left home when she was only 14 and joined a travelling medicine show. She settled in Houston for a few years in her early 20s, performing in local blues clubs before signing with Peacock and travelling the country with bandleader Johnny Otis, quickly becoming notorious for her huge appetites and equally powerful attraction to danger. ("She must have been 350 pounds and she had all these scars all over her face," Jerry Leiber once recalled.) She was in the dressing room in 1954 when crooner Johnny Ace died of a gunshot to the head—to some interviewers she claimed it was suicide, to others she described it as a reckless, drunken accident and to others she claimed Robey had had Ace killed for threatening to leave Peacock and sign with another label

Hip references

Her career faltered after that fateful night, but Thornton continued to make music, including some outstanding sessions with Muddy Waters and Buddy Guy's bands in the mid-'60s and a handful of albums for Vanguard Records in the mid-'70s. For Richardson, Thornton's sound always had certain constants, even near the end of her life when her health was failing and a series of heart attacks and hospitalizations had caused her weight to drop by 200 pounds. "The power," she says. "The honesty. She just delivers from the hip, and I think she just *knew what she was talking about*. She sang it the way it was; she took how she saw the world and immediately communicated to you."

I mention how one writer described Thornton's singing as "rough and beautiful and crazy, yet controlled," and ask Richardson how it's possible to be crazy and controlled at the same time. "I think it depends on what you're singing about," she says. "You start talking about the craziness of the world, but if you're rooted enough in knowing who you are and how you fit in that world—you know what I mean? You can *expect* that craziness. I think that [description] just means that she was one tough person.... She's a crusty personality; she just never showed that vulnerable side. She's rough and gruff and doesn't take any mess from her audiences, from her musicians, from nobody. You talk about someone coming from a Baptist home? At that time? Well, she went in the absolute opposite direction."

United we stand

Richardson's personality, as I quickly realized, is anything but rough and gruff; as *Big Mama* director John Cooper tells me, "Jackie opens her mouth and you fall in love. She moves through the world in a blissful way, man." Richardson makes a point of mentioning the importance of guitarist Tim Williams and keyboardist Ron Casat to the show—they're the same musicians who performed the show with Richardson during its original run at Lunchbox Theatre in Calgary and who took it to Vancouver last year, and she obviously considers herself to be part of a unit rather than a star performing with a couple of interchangeable sidemen. (That live sound is important to her, too—several times during our talk, Richardson mentions how much she deplores the use of drum machines on so much modern popular music.)

Perhaps what's most remarkable about Thornton's music is the way she was able, despite all the hardship and frustration in her life, to communicate a sense of joy—not just in performing but in living as well. (The final number on her *Jail* album is a stirring, redemptive version of the gospel tune "Oh Happy Day.") And that may be the strongest link between her and the woman who'll be interpreting her songs onstage. "She could choose to be embittered and let it break her," Richardson says, "or she could choose to survive. And that, to me, is the beauty of Big Mama Thornton: she chose to survive." ◊

Big Mama: The Willie Mae Thornton Story
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Word to your mother

Beauty Queen of Leenane has subtle acting, melodramatic plotting

BY PAUL MATWYCHUK


Message in a bottle: Carolyn Hetherington and Ron Pederson in *The Beauty Queen of Leenane*

theatre reVUE

Tucked into one corner of the set for ***The Beauty Queen of Leenane*** is a pile of old newspapers, one of which bears the prominent headline "SWEET START, SOUR FINISH," which is such a cruelly apt description of the love story at the centre of the play that I can't believe it was accidental. Indeed, there's never anything accidental about the amazing effects set designer Bretta Gerecke achieves in production after production, and *Beauty Queen* is another triumph for her unparallelled visual imagination. The entire play unfolds within a drab, rundown cottage in a tiny Irish village, which would seem to be a poor match for Gerecke's luminous, light-charged design style, but she has figured out a way to be true to both the play's naturalistic setting as well as her own more stylized sensibilities—for instance, during scene transitions, orange, red and blue lights glow through the stacks of Mason jars that ring the stage just beneath the floorboards, as if to symbolize the buried emotions and past resentments that stoke the characters' behaviour even to the present day.

Cottage chairs

The cottage is home to Mag Folan (Carolyn Hetherington), a sour-tempered, emotionally manipulative old woman in an old pink housecoat so filthy it seems to have become part of her body. Mag's entire life seems to consist of sitting in her rocking chair, staring at the television set ("I'm just waiting for the news to come on," she insists) and nagging her old-maid daughter Maureen (Jan Alexandra Smith) to fix her a cup of tea, fetch her a biscuit or get the lumps out of her daily mug of Complan—as well as doing everything in her power to ensure that Maureen stays shackled to her miserable existence of tending to her every petty need. Maureen makes no secret of her hatred for her mother—in fact, she shares several fantasies with her, all of which seem to revolve around Mag's violent death. Still, their relationship would undoubtedly remain forver unchanged if it weren't for the virginal Maureen's spending a night with Pato Dooley, a local boy paying a brief visit back to Leenane before returning to England and who may represent Maureen's last chance not only to find love, but to leave Leenane and escape her mother's control. It's a very sweet fantasy that Maureen entertains, but unfortunately, like I said, this story has a very sour finish.

There's a strange combination of crudeness and elegance to Martin McDonagh's script that makes it difficult to evaluate. Mag, for instance, is a brilliantly conceived character: she's a woman driven by petty desires and a limited, crabbed imagination, yet she's capable of such monstrous actions in order to retain control of her crummy little kingdom that there's something superhuman about her. (When she secretly drops an invitation into the stove so that Maureen won't be able to read it, her face is bathed in the red light of the fire, making her look like Lucifer's crazy old aunt.) And yet, for all that, Mag sometimes really *is* nothing more than a helpless, half-senile old woman fighting desperately for her survival—and Carolyn Hetherington not only embraces the grotesqueness of the role, but she lets you know which side of Mag is prevailing at every given moment. (McDonagh's portrayal of Mag and Maureen's evenings at home, meanwhile, is a perfect blend of petty bickering, frostily polite requests to brew some tea or turn down the radio and statements of outright mutual loathing—the situation is such a claustrophobic nightmare that it's downright comical.)

I loved McDonagh's characters, but I found myself resisting the way he guides them into the machinery of his preprogrammed, melodramatic plot and its inescapably violent conclusion. (Spoilers ahead!) I don't want to give away any of the developments in the second half of the play, but to me many of them seemed either unconvincing (Maureen's mental breakdown seems to follow theatrical notions of insanity of madness more than real-life ones) or just cheap and lurid (especially a shameless, truly unpleasant torture sequence). I'm not saying that a vivid torture sequence won't have a big impact on audiences; I'm just questioning whether showing an old woman getting her hand burnt to a crisp—accompanied by a cheesy sound effect of flesh sizzling—represents the height of the dramatist's art.

Da doo Ron Ron

I think that's why my favourite performance in this show wasn't Smith's or Hetherington's—although both are very good (Smith, a beautiful, commanding actress who I initially thought seemed miscast as the dowdy, vulnerable Maureen, especially surprised me by how thoroughly she lost herself in this role)—but Ron Pederson, who plays Ray, Pato Dooley's loutish kid brother who visits the Folan cottage three times in the play and resents every moment he spends trapped inside it. Ray, hilariously, doesn't see a single thing tragic or moving about Mag and Maureen's doomed relationship; all he knows is, he can't stand being around either one of them—especially Mag, whose every comment strikes him as so stupid and boring he doesn't know whether to squint with incredulity or explode with impatience. (Frequently he does both.) Pederson really makes a meal of these scenes, which serve only the most rudimentary of plot functions (Ray keeps delivering messages which Mag deliberately neglects to pass on) but whose very unnecessariness provides a much-needed diversion from the inevitability of watching Maureen's heart break and her mind snap.

But there's too much artistry on display in this production for any serious playgoer to miss it. When Ray, in a fit of boredom after spending a couple of hours in the cottage with only Mag to talk to, starts banging his head on the kitchen table, moaning, "I don't want to be here, I don't want to be here, I don't want to be here," he's the only one thinking those thoughts in the entire theatre. V

The Beauty Queen of Leenane • Rice Theatre, The Citadel • To Dec 9 • 425-1820


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Lulu's back in town

Darrin Hagen co-hosts Loud 'n' Queer with drag mentor

BY PAUL MATWYCHUK

theatre preVUE

"If you want to meet the queen who can put me in my place and get the last word over and over again, this is your only chance to do it!" laughs Darrin Hagen, who will be co-hosting this year's **Loud 'n' Queer Cabaret**—Workshop West's annual come-one-come-all two-night celebration of gay/lesbian/transgendered writers, singers, actors and dancers—with the legendary matriarch of the Hole family of drag queens, Lulu LaRude. "Lulu taught me everything I know," he says. "Unfortunately, she didn't teach me everything *she* knows—she's pretty quick on her feet. But it'll be our first mother/daughter reunion on the Edmonton stage since 1988."

Hagen immortalized LaRude in his autobiographical book and stage show *The Edmonton Queen: Not a Riverboat Story*, an affectionate account of their ruthless campaign to assume the reins of power over the competitive, deeply hierarchical Edmonton drag scene of the 1980s. Those high-heeled days are history now, however, for LaRude, who has retired from drag and moved out to the east coast, where he now performs standup comedy in a Halifax cabaret under his real name, Charles Gillis. "I think I'm pulling her out of [drag] retirement one last time," Hagen says, "so this could be the very last photo shoot.... I finally talked him into bringing along the last vestiges of his drag closet along with him. I don't know what to expect, but I saw him emcee a couple of shows in Halifax and I've never seen anyone more vicious with an audience. It just *blew my mind!*"

Embraceable you

Despite the royal treatment that will be afforded to the night's guest star, Loud 'n' Queer is, at heart, as democratic a night of entertainment as you can find. Submissions are unjuried—in other words, everyone who submits a piece gets to perform it, a policy that has led to some marathon shows in the past (although Hagen says he hopes to wrestle the running time to a manageable length this year). It also allows several artists to make their debut as a performer in front of the most welcoming, tolerant audiences imaginable. "We throw it all up onstage and let the audience figure out what they like and what they don't," Hagen says. "Often, there are things we get and I read them and go, 'Ew, I don't like that,' but it gets up onstage and it blows my mind. I've learned not to prejudge what will work and what won't. Often it's the amateurishness of some of the pieces that works—the audience really digs the danger that represents and embraces the virgins taking that big first step."

The lineup this year includes L&Q regulars like Andy Northrup and Gerald Osborn (both of whom have performed in every cabaret since the beginning; "It's cool to see people making the event an annual outing," says Hagen, before adding, "God, the puns just keep on coming"), Nathan Cuckow, Kristy Harcourt, Jeff Haslam and Scott Sharplin, as well as singers Andrea House, Tamara Lee and Kjirsten Hubka and dancers Valda Roberts and Tony Oliveras. Harvey Anderson, April Banigan, Chris Fassbender and Daniela Vlaskalic—the "Are-They-Or-Aren't-They Players"—will be performing the sketches. And Hagen will be unveiling an excerpt from his new play, *The Glory, The Fury*, a collection of interlocking soliloquies by six drag queens that Hagen describes as the drag version of *Crave*.

That's using your Hagen

Hagen says that he often wonders whether an event like Loud 'n' Queer is as necessary as it used to be; after all, homophobia's pretty much a thing of the past, isn't it? (Why, just look at that *Will and Grace* show, right?) "It's easy to forget it exists when you work in the theatre," Hagen laughs. But in fact, Hagen says that, for whatever reason, it's only now, after years spent as one of the prairies' most prominent and outspoken gay personalities, that he's begun attracting his first protesters—anti-gay Christian activists even picketed the Globe Theatre where Hagen hosted the first Loud 'n' Queer night in Regina. "It made me realize why I do the event in the first place," Hagen says. "It's not just a celebration of our art; it's a celebration of our visibility. By having your name in the Loud 'n' Queer program, you're taking a step out into the world and saying, 'Here's who I am and here's who I want to be associated with.' And that still takes a lot of guts for some people." ◆



Darrin Hagen is Loud 'n' Queer's offensive quarterback once again

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THEATRENOTES

BY PAUL MATWYCHUK

Chris me, you fool!

Actor/playwright Chris Craddock's most visible writing projects over the last six or seven years have been mainstream comedies like *On Being a Peon* and *The Critic*, as well as Fringe smashes like *Ha!* (written with Wes Borg), *Men Are Stoopid, Women Are Crazy, Li'l Orphan Tranny* and *Tranny Get Your Gun* (all written with Darrin Hagen) and the more personal *Moving Along* (written and performed all by his lonesome). But in fact, the prolific Craddock has been splitting his time writing shows about social issues specifically aimed at young audiences. The most recent example of this side of his work was *The Monster Club* (another collaboration with Wes Borg), which was commissioned by Fringe Theatre Adventures, but most of Craddock's young-audience plays have been produced by Azimuth Theatre, including the Sterling-nominated *Wrecked* and *Do It Right* and the Sterling-winning *The Day Billy Lived*. (These three shows were recently published by NeWest Press in a collection entitled *Naked at School.*)

Indeed, Craddock's shows have helped define the Azimuth house style to such an extent that it's not surprising to learn that he's been named Azimuth's new artistic director, replacing outgoing AD Sophie Lees. His first season will consist of two shows: a revival of Craddock's *Wrecked*, a comedy-drama about substance abuse starring Murray Utas, Nathan Cuckow, Rhonda NuGent and Dana Wylie that will tour the province next year from March to May; and a stationary, grown-up production of Craddock's new play one-woman show called *Porn Star* which will open in January with Andrea House in the lead.

This latter production (whose subject matter—hell, even its title—is a far cry from Azimuth's usual more child- and youth-oriented territory) is a sign of the direction Craddock says he hopes to take Azimuth—i.e., to produce more mainstage shows in addition to their touring shows. ("We're hoping to gear things more to social commentary instead of social action," says Craddock.) The gambit may well pay off; I saw a reading of an abbreviated version of this script a couple of years ago at Northern Light Theatre's Erotic Tales cabaret, and House ought to be able to find a lot of comic possibilities in her character, a sheltered, somewhat naïve Saskatchewan girl who accidentally becomes the toast of the amateur porn-video industry. In any case, it would appear that, under Craddock's leadership, Azimuth is planning on being naked in plenty of other places besides school. ◆

oh, the thrill of Chagall

ravelling exhibition Russian master's rints leaves a Marc n EAG

MAUREEN FENNIAK



visual arts preVUE

seems almost impossible *not* to .ke the work of Marc Chagall. Vith his blurry clouds of colour d serpentine figures, sensitive .rvations and density of detail, gall creates a world enchantingly of the darker aspects of human ure and history. These are the s of pictures you wish were real, least images you could live with- or a while—a place where every- g seems filled wonder and magic.

Much of the imagery that appears hagall's work is drawn from the st's childhood (by all accounts a py one) and the aspects of Jewish that gave it, in the artist's own rds, "shape and meaning." This e of innocent enchantment is all more surprising in that it persist- for almost a century (born in a sian village in 1889, Chagall con- ed to make art until his death in), despite the tumultuous histori- events the artist lived through.

With this in mind, it's equally d to imagine ***Marc Chagall: The Worlds of Fantasy and Fable***, a ring exhibition of etchings and ographs by Chagall (who some e claimed as one of the century's atest lithographers—though by t measure is anyone's guess) *not* g a big, crowd-pleas- success. At a ret- pective of his k I attended in Angeles a few years the lineup wrapped around the ding while, inside the gallery, the e was packed and the gift shop doing brisk business in coffee gs, calendars and Chagall-inspired d puppets.

Culled from the National llery's collection of drawings and nts, *The Worlds of Fantasy and le* presents two series of works nally produced for publication: llection of etchings designed as rations for an edition of Jean de ntaine's *Fables* and a collection thographs created for a volume d *Circus* that was published in . And while the show is much e limited in scope than the avaganza I saw in Los Angeles, it t as affecting—in some respects, y enough, even more so.

son of the *Circus*

Circus lithographs in particular ess strange powers of enchant- , especially when viewed in rel- e solitude. This set of images s upon the symbolic power of ficus to express the artist's fasci- on with the human creative gination. Each image isn't so h an episode in a larger narrative own discrete production. Like a ence of small spectacles, each e is animated by a revolving cast aracters—the trapeze artist, the bareback rider, the lion tamer, the juggler—all posed and animated within a haze of glowing colour. By turns exuberant and sad, Chagall's peculiar manner of rendering a scene gives these images an unusual emotional power and pathos.

Meanwhile, the series of monochrome etchings Chagall produced in the early 1920s as illustrations for de la Fontaine's *Fables* display the artist's potent storytelling powers. Commissioned by the famous publisher Ambroise Vollard (who was also responsible for publishing portfolios and prints by other modern-art luminaries such as Pablo Picasso, George Rouault and Paul Cézanne), the project gives Chagall's uncanny sense of narrative texture full, if understated, force. This happens through a kind of tonal density that gives emotional depth to the simple forms Chagall has chosen to represent these fables, morality tales that turn upon various lapses of human weakness.

Foxy drama

What these prints make strikingly apparent is that simplicity is a lot more complex than it may seem. Chagall's combination of etching and dry point give various shades to de la Fontaine's stories, where the space between figures is as important as the figures themselves. For instance, Chagall's illustration for "The Fox and Grapes" distills the old morality tale to a cluster of grapes and the blurred head of the fox in a way that cleverly amplifies the distance between them and conveys the considerable gap that divides "wanting" from "having."

This presentation of more than 60 prints has a relatively short run at the EAG, departing on January 13, 2001. What it demonstrates is that it is often the less "precious" work in an artist's oeuvre that offers the greatest insight into the kinds of things they do best—which in this case is Chagall's gift for rendering light, both visually and metaphorically. ◊

Marc Chagall: The Worlds of Fantasy and Fable
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ART BEAT GALLERY AND FRAME 8 Mission Ave., St. Albert, 459-3679. Open daily 10am-6pm; Thu 10am-9pm, Sat 10am-5pm, Sun/hols noon-4pm. Acrylic paintings by Jim Vest and Andrew Raszewski. Watercolours by Mel Heath, Jim Brager, Frances Alty-Arscott, Doris Giltner and Allison Argy-Burgess. Oil paintings by Igor Postash. Glass art by Brenda Taylor. Raku by Joanna Drummond. Until Dec 22.

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CHATEAU LOUIS HOTEL 11727 Kingsway, 944-8011. Art show and sale in support of Western Guide Dog Foundation. Nov. 24-25.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223, www.eag.org. Open Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. •*SETTING THE STAGE: THE CAST OF CHARACTERS:* The Group of Seven. Until Jan. 29, 2002. •*STAND BY YOUR MAN or ANNIE CRAWFORD HURN: MY LIFE WITH TOM THOMSON.* Until Jan. 29, 2002. •*MARC CHAGALL: THE WORLDS OF FANTASY AND FABLE.* Until Jan 13. •*DREAMLAND:* New works by Wanda Koop, Medrie MacPhee, Shirley Wiitasalo. Until Jan. 13. •*COME TO THE TABLE.* Nov. 24-June 2002. •**KITCHEN** *CHRIS FLODBERG: LANDSCAPES AND OTHER ALLEGORIES.* Until Jan. 13. •**CHILDREN'S GALLERY** *FROM HEAD TO TOE:* Created by Lisa Murray. Until July 28, 2002. THU 15 (noon): Video Screening: *Wild West* and *The Group of Seven.* Free. SAT 17 (6-8:30pm): Search for art, art projects, The U of A Concert Choir performing. SUN 18: Drawing in the Gallery. •Admission $5 adult; $3 student/senior; $2 ages 6-12, kids under 6 free. Free on THU after 4pm.

EXTENSION CENTRE GALLERY 2nd Fl., University Extension Centre, 8303-112 St., 492-3034. Open Mon-Thu 8:30am-8pm; Fri 8:30am-4:30pm; Sat 9am-noon. Paddy Lamb, a final visual presentation for the Certificate of Fine Arts. Until Nov. 28

FAB GALLERY 1-1 Fine Arts Building., U of A Campus, 112 St., 89 Ave., 492-2081 Open Tue-Fri 10am-5pm; Sun 2-5pm. •*LIAR!* Darren Bertrand, Masters of Fine Arts (painting) Graduate show. •*ILLUMINATIONS:* Michael Syms, Masters of Design in Industrial Design Graduate show. Until Nov. 25. Opening reception THU, Nov 15, 7-10pm.

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GALLERY 124 10240-124 St., 488-4575 Works by John and Glenda Beaver. Until Nov. 28

THE GALLERY WALK ASSOCIATION OF EDMONTON Gallery Walk Area between Jasper Ave. (123 St.) and Stony Plain Rd (124 St.). *15TH ANNIVERSARY WINTER GALLERY WALK:* SAT, Nov. 17, 5pm-9pm and SUN, Nov. 18, Noon-4pm. •**BEARCLAW GALLERY** 10403-124 St., 482-1204. *JOURNEY WITHIN, JOURNEY WITHOUT:* A retrospective of the art of Francis Dick. Nov. 17-30. Opening reception Nov. 17, 2-5pm. Artist in attendance. •**BUGERA/KMET GALLERIES** 12310 Jasper Ave., 482-2854. Group show of gallery artists. Nov. 16-30. •**DOUGLAS UDELL GALLERY** 10332-124 St., 488-4445. Works by Sylvain Voyer including a series that began in Michiocan, Mexico in April of 2001 during the Monarch butterfly migration. Until Nov. 18. •**ELECTRUM DESIGN STUDIO** 12419 Stony Plain Rd., 482-1402. *A YEAR IN REVIEW:* A retrospective of 2001. Sharon Moore-Foster (steel sculpture); Ross Bradley (Polaroid transfers); Surface Matters (textiles); Jeff Collins (paintings); Ron Wigglesworth (pastels); Katrina Chaytor (ceramics); Frank Haddock (drawings and paintings); Wayne Mackenzie and Janet Stein (gold and silver jewellery); Henry Schlosser, John Morel and Doug Haslam (wood boxes). Until Dec. 22. •**FRONT GALLERY** 12312 Jasper Ave., 488-2952. Landscape paintings by Hillary Prince. Nov. 16-30. •**SCOTT GALLERY** 10411-124 St., 488-3619. Open Tue-Sat 10am-5pm. *THE BIG ROAD TRIP-AND BEYOND:* Paintings by Wendy Wacko from a trip down the West coast of the United States into the southwestern deserts and from a trip to Baffin Island. Until Nov. 27. Other artists featured are Arne Handley, Carol and Richard Selfridge (ceramics), Katherine Sicotte (sculptures). •**WEST END GALLERY** 12308 Jasper Ave., 488-4892. New paintings by Cree artist Allen Sapp. Until Nov. 22.

GENERATIONS GALLERY 5411-51 St., Stony Plain. Jim Farr (woodturning) and Luis Salazar (mixed media). Until Dec. 3.

GIORDANO GALLERY Main Fl., Empire Building, 10080 Jasper Ave., 429-5066. Open Wed 11am-4pm, Sat 12-4:30pm or by appointment. Featuring gallery artists including new works by Phill Mann and Ruby Ham. Until Nov. 21.

HARCOURT HOUSE 10215-112 St., 426-4180. Open Mon-Fri 10am-5pm; Sat 12-4pm. •*ART: THE OTHER WHITE MEAT:* Annual members' show. Until Nov. 17. Silent auction gala and closing reception SAT, Nov. 17. •*MIDAS:* The result of collecting and casting in aluminium various roadkill corpses. Castings by Susan Detwiler. Nov. 22-Dec. 22. Opening reception THU, Nov. 22, 7:30-10pm. •**FRONT ROOM** •*EVOLUTION:* Installation using self-portraits. Experimental works by Gabriela Rosende. Nov. 22-Dec. 22. Opening reception THU, Nov. 22, 7:30-10pm.

JOHNSON GALLERY 7711-85 St., 465-6171. Open Mon-Fri 8am-5:30pm; Sat 9am-5pm. Works by Joe Haire, Mary Pemberton, Elizabeth and Meta Ranger. Until Dec. 22.

JOHNSON GALLERY 11817-80 St. Open Tue-Fri: 9:30am-5:30pm; Sat 9:30am-4pm. Prints by TOTI, Wendy Risdale, Myles MacDonald. Pottery by Linda Nelson and Noburo Kubo. Until Dec. 22.

LATITUDE 53 10137-104 St., 423-5353. Open Tue-Fri 10am-6pm; Sat noon-5pm. *DAVID LaRIVIÈRE-VICIOUS CIRCLES:* Recent work by David LaRivière. A series of images depicting the artist as artist/clown. Until Nov. 24.

MCMULLEN GALLERY University Hospital, 8440 -112 St., 407-7152. Open Mon-Fri 10am-8pm; Sat and Sun 1-8pm. *ARCTIC SURVIVAL: ANIMALS IN INUIT LIFE AND ART:* Inuit artists prints, sculpture and textiles. Nov. 17-Jan. 20, 2002.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. Open Tue-Sat 10-5pm. Thu until 8pm. *EMBODIED:* Works by Laara Cassells and Arlene Westen. Until Dec. 1. WED 21 (5-8pm): Art Rental wine and cheese.

SNAP GALLERY 10137-104 St., 423-1492. Open Tue-Sat noon-5pm. •*MERMA:* Prints by Mexican artist Erick Beltran. Until Nov. 17. •Photogravure prints of dead animals by Newfoundland artist David Morrish. •Annual small print sale. Nov. 20-Dec. 20.

SNOWBIRD GALLERY WEM, 8882-170 St., 444-1024. Featuring works by Yardley-Jones, Gregg Johnson and Jim Vest. Pottery by Noburo Kubo and Jackie Stenberg. Art glass available. Artists in the courtyard series continues every weekend.

STRATHCONA PLACE CENTRE 10831 University Ave., 433-5807. Open Mon-Fri 9am-4pm. *CHRISTMAS SHOW:* Featuring a group exhibition of various art works from last year's gallery exhibitors. Nov. 20-Jan 25. Open house WED, Dec. 5; viewing WED, Dec. 12, 6:30-8:30pm.

THE STUDIO GALLERY 143 Grandin Park Plaza, St. Albert, 460-5990. Open Mon-Fri 10am-6pm; Sat 10am-5pm. *NEIGHBOURHOOD:* Paintings by Bruce Allen. Until Nov. 24.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Pastels, watercolours, acrylic and oil paintings, glass works, ceramics and sculptures by various artists.

UPSTAIRS GALLERY/GREAT BEAR FRAMING 2nd Fl., 11631-105 Ave., 452-8906. Open Mon-Sat 9-5pm. •*LOOKING INTO THE SUN:* New pastels by Daniel Bagan. Until Nov. 13. •*THE RED AND GREEN SHOW:* Small art by a group of artists. Nov. 15-Jan. 5.

VANDERLEELIE GALLERY 10344-134 St., 452-0286. Open Tue-Sat 11am-5pm. Light boxes (backlit transparencies installed in aluminium boxes) by Wesley Anderson. Colour photographs of seed pods and flowers from the artist's garden. Until Nov. 28.

VISUAL ARTS ALBERTA ASSOCIATION 3rd Fl. Harcourt House, 10215-112 St., 421-1731. *TANGLED STAMEN:* Paintings by Eileen Raucher-Sutton. Nov. 17-Dec. 28. Opening reception SAT, Nov. 17, 7-9pm.

DANCE

EDMONTON HIGHLAND DANCING ASSOCIATION Bev Facey Community High School, 99 Colwill Boulevard, Sherwood Park. Highland dancing competition. Sat, Nov. 24, 9am-5pm.

UKRAINIAN SHUMKA DANCERS Jubilee Auditorium,11455 - 87Ave., 420-1757. *Red Boots, Ballet and Bubbly* fundraiser. SAT, Nov. 17, 7pm cocktails; 8pm program; auction and dance 9pm-1am. TIX $100 @ TIX on the Square.

VINOK Chateau Louis Hotel and Conference Centre, 454-3739. *Christmas Around the World:* Host: Timothy J. Anderson. Featuring Christmas traditions from around the world. Nov. 15-18. TIX Thu, Nov. 15 $34.95; dinner 6:30pm performance 8pm. Fri-Sun, Nov. 16-18 $39.95; dinner 6:30pm performance 8pm. Sun, Nov. 18 Matinee $34.95, child 1/2 price; brunch 11:30am, performance 1pm.

THEATRE

THE BEAUTY QUEEN OF LEENANE Citadel Rice Theatre, 9828-101A Ave., 426-4811. By Martin McDonagh. A dark comedy. A tale of obsession and dependence from a rising star. Until Dec. 9.

BIG MAMA: THE WILLIE MAE THORNTON STORY The Roxy, 10708-124 St., 453-2440. Presented by Theatre Network. By Audrei Kairen. Jackie Richardson portrays the life of Big Mama, a rocky but ultimately triumphant life that came to an end in 1984. Until Dec. 2.

BLITHE SPIRIT •Festival Place, 100 Festival Way, Sherwood Park, 449-3378. Nov. 15-16 and 18, 7:30pm show, 6pm dinner, TIX $14 adults, $12 child/senior. $35 dinner/show (opening night only). •Horizon Stage, 1001 Calahoo Rd., 962-8995 Nov. 23-25. By Noel Coward. Charles is writing a mystery novel involving the supernatural. He and his new wife, Ruth invite the neighbourhood mystic, Madame Arcati, over for a little seance. Charles gets more than he bargained for when the ghost of his glamourous first wife Elvira shows up.

BRITISH INVASION Mayfield Dinner Theatre, 16615-109 Ave., 483-4051, 486-7827. By B. Roberts and Will Marks. This production pays tribute to the British contribution to the world of popular music. Until Feb. 10. TIX $39-$74.

BROADWAY–50 YEARS IN REVUE Kaasa Theatre, Jubilee Auditorium basement, 11455-87 Ave., 988-0806, 420-1757. Presented by ELOPE. Directed by Randy Mueller. Musical. A presentation of Broadway classics from the past 50 years. Nov. 15-17, 8pm. TIX $15 @ TIX on the Square.

CHIMPROV! The New Varscona Theatre, 10329-83 Ave., 448-0695. Every Saturday at 11pm Featuring Rapid Fire Theatre's top improvisers.

A CHRISTMAS CAROL The Citadel, MacLab Theatre, 426-4811. Adapted by Tom Wood. Based on the story by Charles Dickens. Nov. 24-Dec. 30, 7:30pm. TIX: $48.15-$72.05. Pay-what-you-can Sun, Dec. 1.

THE CIDER HOUSE RULES Grant MacEwan, Jasper Place Capus, Theatre Lab, 10045-1056 St., 497-4470. Adapted by Peter Parnell from the novel by John Irving. The play follows the lives of Dr. Wilbur Larch, an obstetrician who runs the St. Cloud, Orphanage–and Homer Wells, an orphan who becomes his surrogate son and assistant. Nov. 16-24, 8pm; Sun, Nov. 18 matinee 2pm; no show Mon, Nov. 19. TIX: $10 adult, $8 student/senior.

THE GARNEAU KID Varscona Theatre, 10329-83 Ave., 433-3399, ext. 3. By Ken Brown. Presented by Shadow Theatre. A boy's assumptions about the world are adjusted, twisted or rejected in order to integrate what he learns about the world. Nov. 22-Dec. 2. Tue-Sat 8pm; Sat-Sun 2pm.

GUYS AND DOLLS Arden Theatre, 5 St. Anne Street, St. Albert, 459-1542, 451-8000. Broadway musical. Presented by the performers of St. Albert Children's Theatre. Set in New York City in the 1940s, the story of two gamblers and the high-rolling bet they have with each other. Nov. 23-Dec. 2. TIX $13 adult, $9 youth/senior.

THE LAW AND THE ORDER Jubilations Dinner Theatre, Upper Level, Phase III, WEM, 484-2424. The annual Policeman's Ball is an event where all of those parties involved in the justice system can get together and relax. But tragedy strikes. Until Jan. 27.

THE LEGEND OF THE DRAGON FLAGON Celebrations Dinner Theatre, The Oasis Entertainment Hotel, 13103 Fort Rd., 448-9339. When a mysterious stranger brings a magic gift to the mysterious kingdom of Arborum everything turns into chaos. Until Jan. 26.

LOUD N' QUEER The Third Space, 11516-103 St., 477-5955. Presented by Workshop West Theatre and Guys In Disguise. A celebration of Queer culture on the prairies, wild, loud and full of surprises. Nov. 16-17, 8pm.

A MEDIEVAL FEAST The Celtic Hall, Golfdome, 10104-32 Ave.; 430-3663. Dinner theatre. An interactive event with music, theatre, Irish dancers and jugglers. Every second Friday.

ON THE BANKS OF THE NUT The Varscona Theatre, 433-3399, voice box #2, 420-1757. By Sewart Lemoine. Presented by Teatro La Quindicina Norine Cuthbert, a resourceful temp, finds herself assigned to the office of Federal Talent Agent Parker Sprague. The two find themselves in Nova River. Until Nov. 17. Tue-Sat, 8pm; Sat matinee, 2pm TIX $15, $12 students/seniors/equity. Tue evening, Sat matinee pay-what-you-can. Adv tickets @ TIX on the Square.

RECLAIMED Timms Centre, Second Playing Space, U of A Campus, 112 St. & 89 Ave., 492-2495. By Judy GeBauer. Presented by Abbedam Productions in association with Playscripts.com. Nov. 20-24, 8pm, Sat 24 matinee 2pm.

REDEEMING GRACE Jagged Edge Lunchbox Theatre, 3rd Fl Edmonton Centre, 10205-101 St., 463-4237. By Beverley Ann Ross and Alison Wells. A comedy with music about misplaced values, hot prospects and the true meaning of Christmas. Nov. 20-Dec. 15. Tue-Fri 12:10-1pm; Sat 8pm. TIX $8 @ door.

THEATRESPORTS New Varscona Theatre, 10329-83 Ave., 448-0695. Every Friday @ 11pm Rapid Fire Theatre features teams of improvisers.

EVENTSWEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3 pm Friday.

DISPLAYS/MUSEUMS

DEVONIAN BOTANIC GARDEN 5 km North of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX $5.75 adult; $4.50 senior; free to kids under 4.

JOHN JANZEN NATURE CENTRE Fox Dr., Whitemud Dr., 496-2910, 496-2925. Open weekdays 9am-4pm, weekends/hols 1-4pm. •Weekend Adventures, drop-in activities 1-4pm weekends and holidays. •Animals as Architects: Interactive display for all ages. •Once upon a winter: Learn how local wildlife survive and thrive in the winter. Nov. 25, 1-4pm. •Migratory Marvels, Sun, Nov. 18, 1-4pm. TIX $1.25 adult, $1 youth/senior, $.75 child, $3.75 family.

McKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

MUSÉE HÉRITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert. 459-1528. Open Mon-Sat, 10am-5pm; Sun, 1-5pm. *BEYOND THE WEB:* The mysterious world of spiders. Until Nov. 30. •**DISCOVERY ROOM:** An interactive educational venue dedicated to children and families. Hear birdcalls, examine the minerals in the mine, watch live frogs, interact and play Predator-the foodchain game. Suggested donation $2. Advanced books and paper. Nov. 15. Beginners workshops $20 each. Advanced workshops $25 each. Pre-register.

MUTTART CONSERVATORY 9626-96A St., 496-8755. Open Mon-Fri, 9am-6pm; Sat-Sun, 11am-6pm. •*HAPPY 25TH:* Show pyramid display back to the original pyramids of ancient Egypt. Until Nov. 18. TIX $5 adult, $4 senior/youth/student, $2.50 kid, $15 family.

ODYSSIUM 11211-142 St., 452-9100. Open Sun-Thu, hols 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre. •**TRANSCANADA PIPELINES GALLERY:** *SPACE PLACE:* Hands-on exhibits.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, www.pma.edmonton.ab.ca, 453-9131. Open daily 9am-5pm. •*THE CHINESE EMPERORS' COLLECTION: QING DYNASTY:* Rare artifacts used by the Imperial Family and Imperial Court of the Qing Dynasty. Examples of garments, carved jade, silk embroidery and lacquer utensils. Until Jan. 4, 2002. •**SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. •**TREASURES OF THE EARTH:** Geology collection. Permanent exhibit. •**THE HABITAT GALLERY:** Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •**THE NATURAL HISTORY GALLERY:** •*BUG ROOM:* Live invertebrate display. Permanent. •*THE BIRD GALLERY:* Mounted birds. Permanent. •*SIXTIES:* Featuring, Linda McCartney's *Sixties, Portrait of an Era.* Photographic exhibition of works by Linda McCartney. *Backstage and Behind the Scenes.* Photographs of The Beatles during their 1964 visit to North America. Nov. 17-Jan 13. •FRI 16 (7pm-1am): *SIXTIES:* Preview Party. Be among the first to see the *Sixties* exhibition. Performance by Rubber Soul (The Canadian tribute to the Beatles). Food from Linda McCartney's recipes. Silent Auction for groovy *Sixties* stuff. Dance. TIX $60/person. •**EDMONTON FILM SOCIETY** MON 19 (8pm): *The Man Who Never Was* •TIX Weekend $12 adult; $10 senior; $6 youth (7-17 yrs.); free kids 6 and under $30 family (2 adults and kids). TIX (Nov 17-Apr. 1) weekdays (25% off) $9 adult; $7.50 senior; $4.50 youth (7-17 yrs.); free kids 6 and under; $22.50 family (2 adults and kids). Tuesdays half price.

REYNOLDS ALBERTA MUSEUM 2km West of Wetaskiwin, Hwy 13, 361-1351. Open daily. •*THE SPIRIT OF THE MACHINE:* A collection of vehicles, aircraft, tractors and industrial machines. A tribute to mechanical genius. Enjoy the display galleries, observe museum-quality restoration in progress, or take a guided tour of hundreds of "diamonds in the rust" in the warehouse.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities. TIX $3 adult, $2 senior/youth, $8 family, kids 6 and under free.

UKRAINIAN CULTURAL HERITAGE VILLAGE Hwy 16, 25 minutes East of the city, 662-3640. Labour Day to Thanksgiving weekend daily 10am-4pm. Churches, homesteads and rural town buildings showing Ukrainian settlement in Alberta from 1890-1930. TIX $6.50 adult, $3 youth 7-17 yrs., $5.50 senior, free for children 6 and under, $15 family. Group rates available.

VALLEY ZOO 13315 Buena Vista Rd., 496-6911. TUE 20 (1-4pm): Seniors' day.

KIDS STUFF

CALDER LIBRARY 12522-132 Ave., 414-5656. •Every THU (10:30am and 1:30pm) Pre-school storytime. Until Dec. 13. •Every TUE (4pm): Readers' Theatre Workshop, Grades 4 and up. Until Dec. 10. Pre-register SAT 17 (2pm): Beaded key chains, 8-12 yrs

CANADIAN NATIVE FRIENDSHIP CENTRE 11205-101 St., 479-1999. •Every SAT (11am-1pm): Kids arts and crafts and recreation, all ages. Free. Pre-register. •Every SAT (2-4pm): XBR Breakdancing. Free. •Every SUN (2-4pm): Métis dance lessons, all ages Free.

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every THU (10:15-10:45am): Storytime, 3-5 yrs. Until Nov. 22.

CASTLEDOWNS YMCA 11510-153 Ave 476-9622. Programs for kids aged 6-12 years. Floor hockey, cooking, running, computer and drama programs. FRI 16 (10:15pm-1:45am): Midnight basketball tournament (3on3). $3 YMCA member, $6 non-member.

THE EDMONTON ASSOCIATION FOR BRIGHT CHILDREN (EABC) John Janz Nature Centre, Fox Dr., Whitemud Dr., 4-0533, 433-9371. SAT 24 (1pm-3pm): Saturday Series, Grades 1-6. Stalking and tracking. Pre-register by Nov. 17. $4/child

EDMONTON CHINESE COMMUNITY SERVICES CENTRE 429-3111. Asian-Canadian Youth Team, 11-16 yrs. Meets for two Saturday activities each month. Recreational, volunteer, fundraising opportunities. Workshops and discussions on various youth topics. Various locations. Until March 2002.

HIGHLANDS LIBRARY 6710-118 Ave., 496-1806. •Every THU (10:15am): Totally twos. Until Dec. 6. Pre-register. •Every TUE (10:15am and 2pm): Pre-school fun time,

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EVENTSWEEKLY

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yrs. Until Dec. 11. Pre-register. SAT 17 (2pm): Mystery and me, 6-12 yrs. Pre-register.

IDYLWYLDE LIBRARY 8310-88 Ave., 496-1808. •Every TUE (10:15am): Time for twos. Until Nov. 20. Pre-register. •Every WED (10:15am): Storytime, 3-5 yrs. Until Nov. 21. Pre-register.

JASPER PLACE LIBRARY 9010-156 St., 496-1810. •Every WED (1pm): Pre-school storytime, 3+ yrs. Until Dec. 12. Pre-register. •Every WED (2pm): Pre-school storytime, 4-5 yrs. Until Dec. 12. Pre-register. •Every TUE (10:15am): Time for Twos. Until Dec. 11. Pre-register. SAT 24 (2pm): Something on Saturday. Alibi: Science in a Crate program, 12+ yrs. Drop-in.

JOHN WALTER MUSEUM Kinsmen Park, 10633-93 Ave., 496-4852. SUN 18 (1-4pm): Fudge. Free. SUN 25: Soup series, warm up with homemade chicken soup.

LESSARD LIBRARY 6104-172 St., 496-1871. •Every THU (10am): Time for Twos. Until Nov. 22. Pre-register. •Every TUE and WED (10am); THU (7pm): Pre-school storytime, 3-5 yrs. Until Dec. 13. SAT 15: Silly Saturdays, 5+ yrs. Pre-register.

LONDONDERRY LIBRARY Londonderry Mall, 137 Ave., 66 St., 496-1814. •Every TUE (10:15-10:45am): Now-That-I'm-Three storytime, 3 yrs. Until Dec. 11. Drop-in. •Every TUE (2-2:30pm): Pre-school storytime, 4-5 yrs. Until Dec. 11. Drop-in. •Every WED (10:30-10:50am): Time for twos. Until Dec. 5. Pre-register. SAT 17 (10:30am): Reluctant reptiles puppet show, 3-12 yrs. SAT 24 (10-10:30am trading time; 10:30-11am program time): Junior Stamp Club: Winter wonderland.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. •Every TUE (10:15-10:45am): Pre-school storytime, 3-5 yrs. Pre-register. Until Nov. 27. •Every WED (2:15-2:45pm): Pre-school storytime, 3-5 yrs. Pre-register. Until Nov. 28. SAT 17 (2pm): Jungle safari, 5+ yrs. Drop-in. SAT 17 (2pm): Spacetales, 5+ yrs. Drop-in. SAT 24 (2pm): Monkey see, monkey do, 5+ yrs. Drop-in.

PENNY McKEE LIBRARY Abbottsfield Mall, 3210-118 Ave., 496-7839. •Every TUE (10:30am): Time for twos. Until Dec. 11. •Every WED (10:30am): Pre-school storytime, 3-5 yrs. Until Dec. 12. SAT 17 (2pm): Wizarding 101, 5+ yrs. Pre-register.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. SAT 17 (1-4pm): Art-Ventures: Hand-painted paint smocks. 5-12 yrs. $2/child. TUE 20 (1:30-2:30pm): Parent and Pre-shcooler program: Blue day. $5/child. Pre-register. SAT 24 (1-4pm): Art-Ventures: Funky fabric banners, 5-12 yrs. $2/child. TUE 27 (1:30-2:30pm): Parent and Pre-shcooler program: Yellow Day. $5/child. Pre-register.

RIVERBEND LIBRARY 460 Riverbend Sq., Rabbit Hill Rd., Terwillegar Dr., 944-5311. •Every TUE (10:30am) and WED (2pm): Storytime, 3-5 yrs. Until Dec. 18. Drop-in. •Every FRI (10:30am): Totally twos. •Every THU (7pm): Pyjama storytime for families. Until Dec. 20. Pre-register. •Every THU (10:30am): Fun for ones, 12-24 months. Pre-register. •Every FRI (10:30am): Totally twos. Until Nov. 30. Pre-register. SAT 24 (2pm): Silly Saturdays.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. •Every WED (10:15-10:45am): Family storytime. Until Dec. 12. Drop-in. •Every WED (2:15-2:45pm); TUE (10:15-10:45am): Pre-school storytime, 3-5 yrs. Drop-in. Until Dec. 12. •Every THU (10:15-10:45am): Baby laptime, 12-24 months. Pre-register. Until Dec. 6. SAT 24 (10-11:30am): Junior Stamp Club: Winter wonderland.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. •Every TUE (1:30pm): Pre-school storytime, 3-5 yrs. Until Dec. 11. Pre-register. SAT 17 (2pm): Greyhound adoption. Pre-register. SAT 24 (2pm): Perfectly pigs, 5-12 yrs. Pre-register.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-7000. •Every SAT (10am): Research Central, 9-12 yrs. Until Nov. 24. Pre-register. •Every SUN (2pm): Children's storytime, 2+ yrs. Until Dec. 9

STRATHCONA LIBRARY 8331-104 St., 496-1828. •Every FRI (10:30am): Time for twos. Until Dec. 14. Pre-register. •Every TUE (10:30am): Storytime, 3-5 yrs. Until Dec. 11. Pre-register. SAT 17 (2pm): Four little Nesting Santas, 5-14 yrs. Pre-register.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. •Every THU (10:30 and 11:15am): Time for twos. Until Dec. 13. •Every WED (10:30am and 2:30pm): Pre-school storytime, 3-5 yrs. Until Dec. 12. Pre-register. WED 21 (4pm): Playing in the band. Pre-register.

LECTURES/MEETINGS

CARAWAY ALTERNATIVE PROGRAM 492-2921. THU 22 (7-9pm): Emerging Self-Expression: Understanding Your Child's Art presented by the Caraway Alternative Program. Pre-register.

THE CENTRE FOR WELLNESS IN MOTION 459-3908. •Every 2nd and 4th WED (9-11am and 7-9pm): Drop-in clinic, $10 for a 1/2hr. session of reflexology, reiki or other therapy. •Every 1st WED (6:30-8:30pm): Local reflexologists are invited to exchange info and techniques.

CITY HALL 437-6802. •Every Tues (7pm): Candlelight vigil for peace. Organized by Edmonton World Peace. •460-4304. MON 19 (9-11am): National Addictions Awareness Week. Join the circle, celebrate a healthy addictions-free lifestyle.

COMMUNITY SHAMANIC DRUMMING AND HEALING CIRCLE 736-3780, 951-2324, 439-0631. Learn Shamanic journeying. Meet your power animals and guides.

THE EDMONTON ASSOCIATION FOR BRIGHT CHILDREN Sun Room, Alberta School for the Deaf, 6240-113 St., www.edmontonabc.org. SAT 17 (10am-noon): Brighter Horizons Adult Education Series: *What About That Sage?* Free.

EXPORT DEVELOPMENT GROUP EDMONTON (EDGE) Edmonton Chamber of Commerce/World Trade Centre #600, 10123 - 99 St. (use west door of building), 426-4620, ext. 233. WED 21 (7:15-8:45am): Speaker Martin Salloum presents *The World Trade Centers - Peace Through Trade.* $2. Everyone welcome.

GRANT MACEWAN COLLEGE 1-800-567-1570, 222.casahome.org. THU 22-FRI 23: *Clean Air Forum.* For groups and individuals who want to help their communities understand and take action on health and environment issues in Alberta. Pre-register.

THE IMPROVISED NETWORK (T.I.N.) Second Fiddle Books, 10918-88 Ave., 988-8142. •Every MON (7:30pm): Gatherings/performances for the advancement of creative music.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. •Every FRI (1-4:30pm): Bridge players. Until Dec. 21. Drop-in.

MULTIPLE SCLEROSIS SOCIETY St. Joseph's Auxiliary Hospital, 10707-29 Ave., 471-3034. THU 15 (11am-1pm): Support group for people who have MS as well as their family and friends.

NINA'S RESTAURANT 10139-124 St. SAT 17 (2-3:30pm): U of A Philosophers Café: An opportunity for the public to engage in informal, lively conversation about philosophical or topical issues. Topic: *Is Terrorism War?* with guest scholar Jennifer Welchman (Professor of Philosophy), moderator Bernard Linsky (chair, Department of Philosophy).

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St. (use west door of building), 426-4620. FRI 16 (6:45-8:30am): Speaker Angus Macinnes presents *Becoming a Bullet Proof Manager.* $2. Everyone welcome. FRI 23 (6:45-8:30am): Speaker Constable Jordan presents *Internet Crime.* $2. Everyone welcome.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., Edmonton Rm., 496-8369. SAT 17 (10am-3:30-m): Investor Education Centre open house. Mutual funds investing presented by Karen Harrison.

STRATHCONA COMMUNITY LEAGUE Upstairs lounge, 10139-87 Ave., 465-7893. SAT 17 (7:30pm): Public meeting. Miguel Figueroa, Leader of the Communist Party of Canada presents *Struggle for Peace – Defend Democracy.*

TELUS CENTRE FOR PROFESSIONAL DEVELOPMENT 87 Ave., 111 St. MON 19 (7pm): Karim Rashid presents *I Want to Change the Worlds.* Book signing to follow lecture. TIX $4 MADE members, U of A Students; $7 non-members.

TOASTMASTERS 10451-170 St., 2nd Fl. Boardroom, 472-4911. •Every TUE (7-9pm): Communication, personal growth and leadership, weekly meetings.

UNIVERSITY OF ALBERTA •Student Union Building, •Rm. 158A. SAT 17 (5pm): Talk by NPI co-founder Judy Rebick. hosted by The New Politics Intitiative. Everyone is welcome. •Rm 021. WED 21 (4-5pm): Buddhism, a series of public lectures: *The Buddhist View of Life, Life's Unlimited Potential* and *Human Destiny and Consciousness.* Discussion to follow. •Education Building Rm. 129, 492-5834. WED 21 (7-9pm): Dr. Brian Chatterton will discuss *Origins of Invertebrate Animal Fossils,* (Paleozoic era). TIX $7.

LITERARY EVENTS

BACKROOM VODKA BAR Upstairs, 10324-82 Ave., 490-1414. •Every TUE (7:30pm): Peace talks, poetry open stage with the Raving Poets Band. Recorded live. Until Dec. 4.

IDYLWYLDE LIBRARY 8310-88 Ave., 496-1808. THU 15 (7:30pm): P is for poetry. The Stroll of Poets present an evening of poems.

LAURIE GREENWOOD'S VOLUME II 12433-102 Ave., 488-2665. THU 22 (7:30pm): Four fiction writers share their new writing. Barb Howard reads from her new book *Whipstock.* Thomas Wharton, Todd Babiak and Shani Mootoo reading.

ORLANDO BOOKS Bloomsbury Room, 10123 Whyte Ave., 432-7633. TUE 20 (7:30pm): Alan Cumyn reads from his new novel, *Losing It.* THU 22 (7:30pm): Hiromi Goto reads from her new novel, *Kappa Child.* FRI 23 (7:30pm): Joint book launch and reading from two new books of poetry by E. D. Blodgett, author of the *Apostrophe Series,* among other books of poems and Christine Wiesenthal's first book of poems. *Instruments of Surrender.* SAT 24 (2pm): Joint book launch for two books for young adults written by Edmonton writers Lyle Weis and Gwen Molnar.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. THU 15 (7:30pm): Fiction Book Group. All ages.

STEEPS THE URBAN TEA HOUSE 12411 Stony Plain Rd. SAT 17 (7pm): The 124th Street Fiction Series with local writers Linda Dumont, Gordon McRae, Phil Mendzat, Diane Schuller, Kathie Sutherland, and Al Voth reading from recent works. Free.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. THU 15 (7:30-8:50pm): Death by chocolate. An evening of mystery. Pre-register.

LIVE COMEDY

COMEDY FACTORY 3414 Calgary Tr. N., 469-4999. THU 15-SAT 17: MC, comedian Lonnie Bruhn and the Factory Improv Players. THU 22-SAT 24: MC, comedian William Davis and the Factory Improv Players.

SPECIAL EVENTS

THE ALBERTA UKRAINIAN COMMUNITY St. Basil's Cultural Centre, 10817-71 Ave, 414-1624. SAT 24: Hetman Awards Banquet. Proceeds go towards Ukrainian Canadian Congress-Alberta Provincial Council projects. TIX $85.

CANADIAN LIVER FOUNDATION Fantasyland Hotel, 444-1547. FRI 16-SAT 17: Regional conference.

CITY MARKET ON 97TH CHRISTMAS FAIR City Market on 97th, 10165-97 St., Jasper East Village. Open Tue-Fri (10am-5pm); Sat (7am-2pm). Christmas Craft Fair. Nov. 20-Dec. 1.

JUST CHRISTMAS 2001 The Prince of Wales Armouries, 10440-108A Ave., 474-6058. FRI 16 (6-9:30pm)-SAT 17 (9:30-4:30pm): A Global Crafts Marketplace. Non-governmental organizations working on international development in Africa, Asia and Latin America. Free, donations encouraged.

THE MEN'S SHOW Northlands Agricom, 451-8000. FRI 23-SUN 25: Showcasing toys, style, sports, gadgets and stuff for men.

NORTHLANDS PARK Agricom Building, Hall B, 456-9400. FRI 23 (11am-9pm); SAT 24 (10am-6pm); SUN 25 (10am-5pm): Christmas Is, Art and Craft Market. TIX $5 adult, $3 senior/student, kids under 12 free.

PARKLAND INSTITUTE University of Alberta, Students' Union Building, 492-8558. THU 15-SUN 18: *Bringing it Home: Reclaiming Democracy.* Parkland's Fifth Annual Fall Conference. •Catalyst Theatre, 8529-103 St. SAT 17 (8pm): Democracy Night in Canada, The All People's Party with host Dale Ladouceur, Sid Marty, Cool Blue Method.

ROOFTOPS CANADA Riverdale Community Hall, 9231-100 Ave., 462-9729. SAT 17 (7:30pm): *Africa-Canada Night II:* Speaker Mary Mathenge; Wajjo Drummers; Kenyan traditional snacks. Silent auction to raise funds for Rooftops Canada (the international development program of co-operative and social housing organizations in Canada). TIX $5 @ door.

SOCIETY OF STUDENT ARTIST (SOSA) Basement 10154-103 St., 437-5872. THU 15 (7pm-1am): Inaugural party and open-stage. FRI 16-SAT 17 (11am-5pm): Rummage sale. Auction.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., Library Theatre, 433-2932. FRI 23 (7:30pm): Tellebration 2001: Storytelling for the whole family. Benefit for the Edmonton Artists Trust Fund. TIX $5 @ door or from T.A.L.E.S.

WOODBRIDGE FARMS SHOOL 1127 Parker Dr., Sherwood Park. SAT 17 (9am-5pm): Winter wonderland craft and gift sale. TIX $2, children free. Wee Wonderland (Children's gift shop).

WORKSHOPS

BRAHMA KUMARIS MEDITATION CENTRE 207, 10132-105 St., 425-1050. Learn the art of Raja Yoga meditation. Pre-register.

THE DANCE OF LIFE 9675-102A Ave., 425-6628. Every Thu (8-9:30pm): Free moving meditation. Pre-register.



By ROCKIE GARDINER

ARIES (Mar 20-Apr 19) Next week finds your Mars ruler cruising through Aquarius, the air sign representing groups and groupies. Feel free to hang with friends from morning 'til late night. That way, perhaps you'll bypass the romantic challenges issued when Venus withdraws her affection for the weekend. A "hard" aspect between the planets representing women and men usually spells discord, but then the prospect of making up can heighten the sexual tension. Flipping out or declaring your independence is a distinct possibility while impetuous Mars and rebellious Uranus unite on the 26th.

TAURUS (Apr 20-May 20): Inexplicable and spontaneous joy as your Venus ruler and optimistic Jupiter form a mutually beneficial alliance. Now is the time to count your blessings—also your lucky stars to protect and enrich. However, before the month is over, Venus and you may have to ward off a surprise attack from militant Mars and unpredictable Uranus; in other words, the nutty Aquarian in the family or the employer adopting a slash-and-burn policy. Still, because you are stubborn and resourceful, you will hold your own. Once Venus leaves Scorpio on the 2nd, you may want to move on too.

GEMINI (May 21-June 20): Try to capitalize on the rewarding trine between your Mercury ruler and magnanimous Jupiter in your Cancer money house. While the easygoing aspect between the planets of communication and commerce is fairly common, it doesn't land in your financial home base that often. Also, be prepared for unexpected news or, better still, a brilliant idea when intuitive Uranus sends a message from your higher mind as you enter next week. Decisions may have to be made by the end of the month, about the time the full moon in Gemini brings a work- or health-related matter (not necessarily your problem) to a head.

CANCER (June 21-July 22): Moon children often march to the beat of a different, dreamier drummer, one whose diffuse rhythms are not easy for others to follow. The issue that was born on the Scorpio new moon could be taking shape (for your eyes only) on the 22nd at the first quarter of the lunar cycle. It'll become a monster of sorts when the moon is full in Gemini on the 30th. Until you have to face whatever choices must be made then, you're free to enjoy the creative, loving vibes beamed your way from your Scorpio house of romance, recreation and reproduction. People want to play; some in fun, some for keeps.

LEO (July 23-Aug 22): A streak of Aquarian independence derailing one of your constant companions can turn this week into a breakthrough experience of major proportions. Who is deserting the ship and where does this leave the Lion? As usual, on the prowl for a feast to counterbalance the fear of a famine lurking in the dark. This mood gradually dissipates as the fiery Sagittarius sun strengthens your innate enthusiasm and cheery disposition. However, moments of negativity and doubt can crop up while your sun ruler approaches its annual opposition to restrictive Saturn. This too shall pass.

VIRGO (Aug 23-Sept 22): Offbeat and intangible elements take on greater importance when your Mercury ruler contacts impetuous Mars and Uranus in Aquarius. Stepping out of your normal pattern of behaviour or breaking with tradition will make this week one for the books—that is, if the book is an anthology of sci-fi stories. Even if "weird and wonderful" doesn't materialize, you're heading into new territory when Mercury enters Sagittarius on the 26th. Getting the word out and bypassing obstacles or reluctant employers comes next.

LIBRA (Sept 23-Oct 22): The benefits bestowed when your sociable Venus ruler and lucky Jupiter form a rewarding trine a couple of times a year are rarely considered "special." It's what you've come to expect for living the Libran version of the good life. Therefore, you're liable to miss the deeper meaning of the blessing you'll receive this week. What you won't miss is the tension unleashed when Venus is jolted by macho Mars and disruptive Uranus. Harmony and romance can fly out the window, blown away by the winds of war or a family dispute.

SCORPIO (Oct 23-Nov 21): Home might not be the most serene or safest place for a Scorpio to be right now. Until your single-minded Mars co-ruler extricates itself from the clutches of disruptive Uranus after the 27th, you can be sitting on top of a tricky situation that'll erupt at any time. If you're determined to shake up the family, this would be an excellent time. Add the friction generated by secretive, sexy Venus in Scorpio testing or teasing the folks gathered 'round the dinner table and the outcome seems obvious: disaster.

SAGITTARIUS (Nov 22-Dec 21): Vibes fostering closer friendships can send you happily on your way to wherever, and with whom, you're spending next week. The going part should be easy because Venus favours your Jupiter ruler in time for the midweek lottery. It's the return trip around the 26th, when things seem on the verge of exploding, that could be hard. But on that day Mercury enters your sign and brings a new, less conspiratorial approach to communications and commerce in general, to your way of expressing yourself in particular. So much for cryptograms and codes.

CAPRICORN (Dec 22-Jan 20): You're currently out of the line of fire. Most of the activity over the following week will focus on the struggle between Scorpioid and Aquarian forces, each determined to get their own way. Any of them coming to your house? Not that Caps are the most adaptable of signs, but until next month when you're pressured to choose one direction over another, when your Saturn ruler comes under scrutiny, you're relatively free to have a good time with friends and, with so much action in your Aquarius money house, to shop (online) 'til you drop.

AQUARIUS (Jan 21-Feb 18): Tread softly and use whatever comic shtick you can muster to counterbalance the aggressive vibe you may be emitting next week. Only once every two years does pushy Mars travel through Aquarius, but this year it merges with your erratic Uranus ruler about the time you'd be boarding an airline flight. Need I remind you that besides being accident-prone right now, you're subject to Freudian slips and falling head over heels in lust?

PISCES (Feb 19-Mar 19): Does the phrase "behind the scenes" mean that you should spend next week holed up in bed? With so much going on in your Aquarius house of retreat and retirement, you might deem that room the safest, sanest place to be when fiery Mars hooks up with spontaneous Uranus. Or you could navigate the electronic universe and see what iconoclastic, cutting-edge idea comes to you while surfing the Net. New and different is the main motif underscoring the rest of the month; it smacks of revolution.



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artists to artists

Look for the Art of it, Edmonton's Art & Design in Public Places Program invites you to take a walking tour of 6 new artworks downtown. Start at the exhibit (Commerce Place, main floor beside ICON Hair). Enter to win prizes. **Nov. 17-Dec. 2**, 1-5 daily, 12-8 Thu/Fri, closed Sun. For info 426-2122.
na1115

Needed for ***HUMANUS the CHIP...*** any potato chips resembling parts of the human anatomy. Will pay up to $1000 for chips bearing likeness to a foot, a vagina or a pancreas. Call Al at 422-7867.
NA1108

So you think you can tell "Heaven from Hell", well it can be seen only at the **Paris Market**, 10am-5pm Sat-Sun under the "Strangely Artistic".
na1101

"The Massage Guy" has gone to photography, come and see his work at the Paris Market, or call him at (780) 486-2161.
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FIFTY3, the magazine of visual culture published by Latitude 53, is **looking for writers.** For more info call 423-5353 or mail fify3@latitude53.org.
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Professional promotional **photographer** for bands, DJ's, dance, theatre and model tests, on location or studio. Darren 709-4469.
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DIRECTOR wanted! Sherard Musical Theatre is looking for a person to direct our 2002 main stage show, *Gondoliers*. This is a volunteer position. Contact www.sherard.ca or 467-8478.
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Wanted: Experienced guitar player with vocals for '70s, '80s style rock. Call Dave 465-9799.
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musicians

Need original song(s)? Give me your instrumentation, style and lyrical topics and **I'll write you a tune.** No charge. I keep the copyright. You keep the fame. Performing artist(s) only. 428-3493.
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Wanted drummer for established rock cover band. Must have own equipment and positive attitude. Ph 960-2096.
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Full time US/Canada touring act with 2 CDs currently **looking for lead guitarists with vocals.** We tour. Call Sharron 780-486-2540.
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Looking for a band! **Singer/songwriter seeking others** for original, heavy project. Infl: Tool, Incurus. Call Jay 466-8866, 447-1439.
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Experienced **vocalist is looking for Christmas/New Years gigs.** Will sing jazz and R&B. Please call Althea @ 488-4741.
na1108

Good bass player wanted for original alt. rock band with touring opportunity. 945-3935.
na1108

Local bands and musicians: The Edmonton Public Library wants to buy your CD. By adding your CD to the Library's collection, you can help to publicize your act to the music-buying public. Info contact Lloyd, llitke@epl.ca
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Singer wanted for established (six yrs.) contemporary a cappella group. Basses and female singers only. Call 489-0136 to set up audtion.
na1101

Punk band **Generica need** a god damn **bass player!** with vocals. 432-1460.
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Alkaline Trio infl. guitarist/vocalist/songwriter looking to start dark emo/punk trio. **Need smokin' drummer.** Call Matt 444-2737.
na1101

Rock band **looking for male vocalist.** Ph 477-3708.
na1101

MAMMOTH is seeking skilled, energetic, dedicated **guitarist.** Must be willing to go on the road, learn already written material. Infl: Fu Manchu, Kyuss and Clutch. Ph 988-0737 or 430-9332, www.mammothinc.com
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Guitarist wanted for rock covers/originals band. Part time. MUST have flexible schedule and MUST have transportation. Rick 796-3500 (local) or rick@kamokrew.com
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Wanted: Drummer to help re-build ***Broken Nose.*** Only the driven and talented need apply. Ph B.N.H.Q. 435-4429.
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Original metal band **needs a dedicated singer** with deep growl. If you don't have a deep growl and a strong voice don't call. Must have a pro attitude and be available to jam 3+ nights a week. 4-piece band has studio space downtown. Serious inquiries only. Call 919-8869.
na1025

Need male lead singer, 24-28 yrs. Need not have exp. Mostly covers now but originals later. Infl: Rage, Tool, Chili Peppers... 434-1499.
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Wanted: experienced female back-up singer required for top 40 country/rock group. Call Tracy 780-525-8212.
na1028

Musicians Obsessed with Superheroes! Guitarist and bassist are **looking for drummer and other musicians** interested in making thematic music in eclectic band. e-m: thegreendragon@canada.com for infl. and other info.
na1028

Three pro players seek **singer** (26-33) for a hard rock original/cover endeavor. If you can sing/write/and have stage presence (ie Sammy Hagar, Steven Tyler, Edwin). Call Jeff 469-5201 or Michael 449-5425. Serious only.
na1115

computer services

Wanted: Will trade my Flash lessons (or other application) for your piano or guitar lessons. Call 413-8288, ext. 310. Leave a message.
na1101

employment

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volunteers

Strong Internet skills? Enjoy teaching others Internet HD Operators and Shift Managers wanted at ECN. Security checks routine. Be part of a dynamic team and help others become more Internet-savvy.Please call Sue at 414-5659, e-m: volcoord@ecn.ab.ca.
na1115

COMMUNITY VISITORS NEEDED: Make an important visit, help with shopping, and errands. Be part of our Home Care Volunteer team, reaching out to neighbors in your community. Ph 423-8288.
na1101-02

Club Volunteer Leader: Work with other volunteers. Plan and implement social, educational, physical, cultural, and creative activities for adults with a mental illness. Ph Rayna @ 414-6305.
na1101

AFGHANISTAN HUMANITARIAN ASSISTANCE
The Islamic Family and Social Services Association (IFSSA) are making an appeal to Edmontonians to donate blankets to send to Afghanistan to help the Afghan Refugees through the cold winter. Blankets can be donated to the IFSSA office. Ph 430-9220
na1028

REACH OUT AND BE A FRIEND: Lurana Shelter, an inner city shelter that provides protective emergency accommodation to women and children escaping domestic violence. Seeking volunteers: cook, child support, receptionist, household assistant, and hairdresser. Can you spare a few hours each week to help a woman or child in need? Learn new skills and gain new experiences by volunteering at Lurana Shelter. You can make a difference. For info ph Susan @ 422-7263, ext. 237, or e-m: koles@atonementhome.com
na1101

Fifty3, the magazine of Latitude 53 Society of Artists is seeking writers. Previous writing about visual culture is not a pre-requisite, however a keen interest in contemporary issues influencing visual culture is vital. Contact the Communications Co-ordinator at Latitude 53 for info 423-5353 or fifty3@latitude53.org
na1101

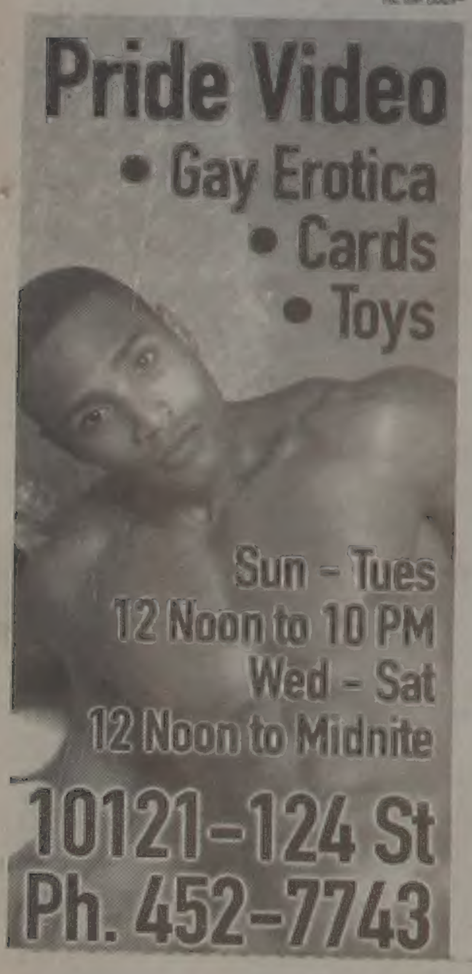
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